TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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BEATRICE DORMAN.

Auction sales are melancholy things. There were two last week replete with memories. It seems almost a cruelty that a collection of art treasures such as Augustin Daly's might not be preserved intact, instead of being scattered to the four winds at the tap of an auctioneer's hammer.

Even looking at it from a mercantile point of view, and that is the way in which even our corpses are looked at in these ghoulish days, how much more valuable an array of wonderful books, pictures, souvenirs and curios put together by the taste and selection of a man like Daly should be in its entirety than sold piecemeal to the highest bidder.

If there can be cruelty to the dead, could anything be conceived more keen than the tearing apart of a life's work of this sort. No one but he that knows the miserly joy with which the collector gloats over a newly acquired book, or carving, or relic can feel what a voiceless ghost must suffer to wander mute and helpless while the auctioneer bids up the treasure loved beyond all price!

And in one other New York auction room a hooded ghost walked suffering—the ghost of Kate Chase Sprague, whose life was sufficiently full of love, adventure, ambition, flattery, suffering, disgrace, misery, happiness, riches, poverty, heights, depths, light and shadow to furnish material for a dozen plays and novels.

There was not one of life's chords missing in the history! The whole gamut!

And people—women—walked about and punched the cushions to know if they were real down, and sat on the chairs to see if the springs were in order and tested the damask to find a cotton thread!

Ah, life, life, life! What a sorry joke death makes you! Take this woman and this man. Their lives so full of every vital impulse that makes the sky bluer and the rose sweeter a thousand times to those so blessed—or cursed.

The one a student, a scholar, whose life, devoted to the stage and its highest art, made him apart from all men yet loved for his accomplishment that spoke out through his shabby clothes, his sometimes forbidding personality, showing us only the man.

The woman, vain, beautiful, ambitious as a Cæsar, ruling with her glance the nation's rulers and holding history like a toy in her palm.

And after all the smiling and the weeping, the melody and the discord of life, here are the auction room jests over the gods that made part of them!

If old Omar lived to-day how many converts he would have to his heathen philosophy among those of us who walked silently with ghost hands in ours through the dusty salesrooms.

Ah, make the most of what we yet may spend
Before we, too, into the dust descend;
Dust into dust and under dust to lie,
Sans wine, sans song, sans singer—and sans end!

* * * * *

The stars are setting and the caravan
Starts for the dawn of Nothing!

Virginia Earle always comes back to us with the Spring. Just about the time the violets begin to bloom in the milliners' windows, you hear a little chirp, and there she is, singing a little song, doing a little dance, acting a little part in the prettiest, modestest, sweetest, daintiest possible way.

I know I'll be fined for using the last two adjectives, but they were made for Miss Earle. Every recollection we have of her is charming, fresh as daisies and little birds.

Years back at the Casino she made even pink silk tights seem chaste and charming. Then in The Geisha she lured us with "Just a Little Bit of String," and in A Runaway Girl she knocked us out with "No One in the World Like You."

Stars feminine have risen and have fallen and have waxed stout and blond and voiceless, they have girded themselves with glittering stones of great price, and gone out upon the road with a brass band and a private car and much advertising. But Virginia Earle has marched to invisible music. If there be such a thing as repression in burlesque she exemplifies it. I don't mean the kind of repression that some actors imagine is indicated by talking unintelligibly through their teeth.

It takes more art in these flamboyant days to execute a carefully kept in kick than it does to play a Shakespearean heroine. To sing a song deftly without overdoing its points, to smile—but not too much.

Miss Earle has managed to remain as artistic in her own line as Ellen Terry is in hers.

I suppose I'll be accused of Willie-Winterizing, but the refreshing girls in burlesque are rarer than low prices in a Broadway fruit shop.

"Little Billy," of Allegheny, Pa., sends me a very nice letter, enclosing a sketch, which he hopes will seem as funny to me as it did to him.

It is one of those that go like this: "She said that she was Miss Hobbs, and had once been The Belle of New York. At any rate, it was plain to be seen she was A Lady of Quality."

Oh, Little Billy, Little Billy! Do you really mean to say that you think it funny? Don't do it, Little Billy! That was the first yarn that Adam told to Eve, and it drove her to listen to snake stories. Noah used to sit out on the after deck and tell stories of that vintage to Ham and Jap, or whatever their names were. And he never got a hand.

It won't do, Little Billy. But I am glad that you wrote me, and also glad and tickled to death to think that you feel that I am your friend, although we've never met. That's all right. Some day, when you grow up, you'll realize what a friend I've been to you in putting you on the right track. This may jar you somewhat, but it will change your point of view.

A man once told me that he thought the plumes on a hearse were the funniest things ever. I couldn't see it. I've always thought the horses in the St. Patrick's Day parade were the funniest.

The surprise they feel in having some one on their backs instead of pulling a truck is all expressed in the peculiar curveting motions they go through. And at every corner they start to turn down a side street for the ferry.

It's all the point of view, but there is a vault in THE MIRROR office where stories of the above variety are placed tenderly, and when we feel too gay we get them out and read them to each other and weep.

Were you at the party, I mean the theatrical bal masque? Oh, it was the limit. Curtains drawn to exclude the daylight, names signed in book, pledging you not to divulge anything that took place, supper Sunday morning at half past one, many members of the "gay world"—that always means the Lambs—and a press agent or two, all pledged to secrecy.

This is the second of these "parties" that has happened within the last week or two. Get a few young millionaires, rich and foolish; some very pretty actresses; a floor manager with five-hundred-and-twenty-per cent. ideas; a few gay boys from the Calumet Club and "many others."

I think it was Ernest Jarrold, he who cherishes many rose-vine fancies beneath his rugged five-gored, demi-trained ulster, that at one time wanted to manufacture a Bohemia. There was money in it for some one, but it was to be managed delicately.

Strangers visiting the city, dignitaries from foreign shores like our Chinese minister, for instance, were to be introduced in this Bohemia, mentally sand-bagged and—well a sliding panel was all that was necessary then. It was very simple.

We used to talk it over in the twilight, he and I, and figure out what the profits would be in a year. I always was of the opinion that a better plan would be to start a table d'hote at which people really got something to eat.

As a nation we are lacking in etiquette. I forget who said that first, but it's a dead sure thing. Personally, I think we have too much etiquette, and too little manners.

We trample on each other's finer feelings so that the epidermis toughens up like elephant hide. We girls, especially!

There is a story that St. Peter administered a rebuke once to a lot of girls at the gate of Heaven. They thought they saw bargains in harps and marked-down wing curlers up the golden street, and they tried to do a flying wedge through the door.

St. Peter locked the turnstile in their faces. Then he tipped his halo, and said quietly: "Excuse me, but there is some mistake. This is the ladies' entrance."

One of these days the Matinee Girl will prepare a book of street car etiquette, with a colored supplement, instructing conductors in all the newest tactics—strangle hold and left upper cuts and jolts, now in use for getting through a car full of women on a wet day.

They say that in this life you get just what you receive. If you give a smile you get one back, and the same way with a frown.

On the contrary, if you give the world a smile it gives you the laugh. When you're dealing with conductors, cab drivers and others of that ilk the golden rule of kindness will land you at the very place you don't want to go.

Scowl and you'll get what you want. Take a baby. If it lay in its cradle smiling serenely at the world it would get nothing that was coming to it by rights.

It makes faces and yells, and its near relatives hustle to appease it. For affection, do you think? Not for a minute—to cork it up.

A swift kick, speaking allegorically, will do more good than a whole ton of coals of fire poured on the head. Wouldn't that make you think?

Sometimes as I sit in a cable car and watch the conductor gnawing his glove while he gets off a transfer I think to myself: "After all, they are almost human! I wonder if we were to lighten their lonely lot by a smile or a furlined overcoat now and then if they would treat us better."

For instance, take the time the conductor puts his head in the door and shouts: "Alloffcarahead!" How many people do you see that climb into the other car and, instead of sitting by the same people they sat by in the first car, sit down indiscriminately, confusing the new conductor.

For my part, if I'm hanging on a strap in the first car I hang on another in the second. I try to be kind to conductors, and save them brain fag, but they are almost hopeless.

The other day there was a block on a crosstown line that runs by compressed air. At least it runs sometimes. Most of the time there is a block.

The other afternoon we were blocked an hour and a quarter. I read all the advs., and then grew impatient. It would be better to get out and walk, I thought.

But I didn't get up and rudely leave the car. I thought it would seem abrupt. Besides, I had watched the conductor dancing on the rear platform, and I had grown to like him. An hour and a quarter is quite a stretch in a busy life.

There, thought I, is a man who was once a gentleman. He has the manner of a 'varsity man, and he dances well!

I walked gracefully to the door. "Conductor," I said in my most velvety tones, "as the car doesn't seem to be about to move, and as I have a dinner on at eight, will you be so good as to permit me to get out and walk?"

"Ah-h-h-h!" he said; "wot 'v I got to do wit it? You'se can go to (well, you can imagine where) for all I care!"

THE MATINEE GIRL.

A GREAT SHOW COMING.

The great Adam Forepaugh and Sells Brothers' combined circuses and menageries will inaugurate a season of sixteen days at Madison Square Garden on April 4. Performances will be given afternoon and evening thereafter. This big show made its metropolitan bow last Spring and was conceded to be more than a worthy successor of the Barnum and Bailey show. The management announces for this season a performance on a scale even greater than that presented last year. One thousand men and horses will be utilized in the exhibition. Advance representatives of the circus are in the city and the bill boards and surrounding country are taking on their annual Spring coating of attractive circus posters. The show is scheduled to arrive in New York in a few days. It is now at the Winter quarters at Columbus, O., where finishing touches are being put on for the road season.

MADAME YACCO ENTERTAINED.

The Twelfth Night Club, at a reception held in its rooms in the Berkeley Lyceum on Tuesday afternoon, had for its guest of honor Madame Sada Yacco, leading woman of the Kawakami company of Japanese players. Madame Yacco, through the interpreter, expressed her gratification at being thus entertained by distinguished women of other professions than her own. In Japan, she said, no such honor had ever been bestowed upon an actress. The club elected Madame Yacco to honorary membership. The hostesses of the occasion were Mrs. Emma Sheridan Fry, Mrs. Daisy Humphreys, and Mrs. Lottie Furst. Among those present were Madame Wichmann Schultze, Mrs. E. E. Kidder, Vrenda Gibson, Fanny Brough, and Edith Kenward.

THE SPANISH GYPSY.

One of the most interesting entertainments announced for the Lenten season is the production of George Eliot's masterpiece, The Spanish Gypsy, at the Waldorf-Astoria next Friday afternoon by Frances H. Carter. The affair is under the management of Mrs. Robert Osborn. Mrs. Carter has won a reputation as an exceedingly clever impersonator, and this, her first New York appearance, is looked forward to with interest. She has abridged the play with such skill that, while its rendition comes within the prescribed limit, it yet presents a perfect dramatic whole. In its presentation Mrs. Carter portrays nine different characters.

AN IRISH MODERN DRAMA NEXT.

The fifth play in the course of modern plays at the Carnegie Lyceum will be The Heather Field, by Edward Martyn, and the three performances are announced for the evenings of April 19, 20 and 21. The Heather Field is almost the sole Irish representative of the modern drama. It was originally produced in Dublin by the Irish Literary Theatre Society and was afterward played in London. A German version of the play will be acted this Spring in Berlin and Vienna. The company now being organized for the presentation here promises to be the strongest seen during the course.

BEATRICE NORMAN.

Beatrice Norman, of whom a portrait appears on our first page this week, is a rising young leading woman. Miss Norman has played a number of leading characters in different productions, always with marked success. She has everything in her favor—beauty, youth and talent. At present she is playing the leading role in Thall and Kennedy's Yon Yonson company, which will appear at the Metropolis Theatre, in this city, next week. Her present managers are negotiating for a new play in which to exploit her as a star.

A CLEVER PRESS CORPS.

The press work of the Forepaugh and Sells Brothers' Circus this season is in the hands of Messrs. Charles Stow, James D. De Wolfe and Frank O. Miller. Mr. Stow is the dean of the corps. Messrs. De Wolfe and Miller are scribes from out of the West. The former has traveled the country for six years in the interests of the Sells Brothers, and the present is Mr. Miller's third season. Mr. De Wolfe has succeeded Charles A. Davis as the special representative.

GOSSIP.

Mabel Arnold, one of the most promising pupils of the Stanhope-Wheatcroft Dramatic School, is the original of the portrait that heads this column. Miss Arnold received her education at the Strafford Abbey College, Stroud, England, and before making her permanent home in New York she was a resident of Baltimore. Up to the time of entering the Stanhope-Wheatcroft school last October she had no stage experience whatsoever. But in the five months that she has devoted to the study of the dramatic art she has made wonderful progress and has evidenced ability and temperament that promise well for her future as an actress. At the students' matinee, recently given at the Madison Square Theatre, Miss Arnold impersonated Emily Sly, in A Jolly Mix-up, very creditably. In appearance she is attractive, her manner is graceful, and her elocution delightfully clear and natural.

Ada Dow Currier, manager of Janet Waldorf, who is now touring the Orient, states that Miss Waldorf will not join an Australian Stock company, as has been reported, but will continue her tour through India, going thence to London for a debut there in the Spring.

Edmond Rostand's L'Aiglon, translated, will be published in this country by R. H. Russell, simultaneously with its appearance in England, Mr. Russell having acquired the publication rights for America.

The one hundred and fiftieth anniversary of Goethe's birth was celebrated at the Irving Place Theatre last Wednesday night by the performance of the poet's drama, Iphigenie in Tauris. Carl Wagner, the noted German star, acted the chief role of Orest. In the audience were many professors and students of Columbia University, present upon the invitation of Herr Director Conried. The performance was repeated on Thursday night at the Sanders Theatre, in Cambridge, Mass., for the benefit of the German branch of Harvard University.

Belle Norton, who has achieved considerable success on the concert stage, will make her first important appearance in opera at the American Theatre on Wednesday evening, as the Gypsy Queen in The Bohemian Girl.

Hugh B. Koch and Nellie Diamond have returned to the East after thirty-three weeks with Hoyt's Comedy company. They are resting at their home, Worcester, Mass.

Harry S. Hopping, now in his thirty-first week as musical director of The Missouri Girl, has been re-engaged for next season by Manager Fred Raymond for his new play, Old Arkansaw, for which he is now writing special music.

Hamilton Harris has completed a new costume play, A Son of Bohemia.

The litigation that has been on for some time between George W. Lederer on one side and Gustave Kerker and Hugh Morton on the other has been settled out of court.

Bruce Rinaldo closed with the Spedden-Paige company on March 17, after an engagement of twenty-six weeks, and will rest for a few weeks at his home, Maquoketa, Ia., before going on the road for the Summer.

The Two Luciers, Fred and Rose, have closed with The Dazzler and opened with An Irish Alderman in Chicago on March 26.

Gertrude Gheen, of N. C. Goodwin's company, visited her parents in West Chester, Pa., during the company's Philadelphia engagement.

Elsie De Wolfe is going to Paris in May to look at a new play in which, it is said, she will appear here next season.

Cora Van Tassell brewed a punch in Louisville on St. Patrick's Day in celebration of her birthday.

Josephine Hall began suit last week against the Pennsylvania Railroad Company to recover $3,500, alleged value of property taken from a trunk a few weeks since.

Madame de Kermen lectured about modern stage celebrities at Berkeley Lyceum on Wednesday last.

Beatrice McKenzie has sued George W. Lederer for alleged breach of contract, having been dismissed after one performance in In Gay Paree in 1899 and claiming to have been engaged for eight weeks. Mr. Lederer's counsel assert that the plaintiff's performance was unsatisfactory.

The Peruvian Government, at the instance of priests, has prohibited the performance of Pasionaria at Callao.

Six boys climbed onto the roof of the Harlem Opera House last Wednesday, with a view to seeing the entertainment without paying. They were gathered in by the police.

W. T. Boyer has resigned as manager of the People's Theatre, St. Mary's, O., and will go on car No. 3 for the Forepaugh-Sells circus. He will arrive in New York early in April.

The graduating class of the National Conservatory of Dramatic Art will appear in a public rehearsal on the afternoon of Friday, March 30, at the Fifth Avenue Theatre. The programme will consist of a minuet, a one-act comedy and a three-act farce. On April 3, at the Berkeley Lyceum, the graduation exercises of the class will be held.

The February number of *Sunset*, published by the Southern Railway Company, is devoted chiefly to descriptive articles about the San Joaquin Valley, Cal., which is proved by the illustrations to be an ideal relaxation land. The Eastern passenger agent's office of the Southern Railway has been removed from 271 Broadway to 1185 Broadway.

IN OTHER CITIES.

SAN FRANCISCO.

Because She Loved Him So was presented at the Columbia 12. J. E. Dodson in the part of John Weatherby, the old husband, gave an impersonation that was replete with delightfully quaint humor. The scene where the two old lovers exchange a sly kiss in a corner was dainty to a degree. Annie Irish was exceedingly satisfactory as the jealous young wife, Kate Meek was very charming as the old lady. Leonora Braham made an attractive Donna Gonzales. Others worthy of mention are Maggie Fielding as the servant, Francis Carlyle as Oliver West, Ralph Dean as Thomas Weatherby, Tully Marshall as Edward Marsh. Because She Loved Him So will run another week.

The Wagnerian concerts at the California, under the direction of Walter Damrosch, stirred up the whole musical fraternity. They were most interesting, especially those that took the form of illustrated lectures. Selections from Rheingold and Walkure, Siegfried and Gotterdammerung, were given, and there was some miscellaneous concert work. Gadski was heartily welcomed back to San Francisco. Daniel Blapham was much admired. While his voice is not robust, as compared with those of other well-famed baritones, his method is perfect. Walter Damrosch is, of course, an artist in his line. The engagement was financially, as well as artistically successful, and more concerts will be given next week. Manager Sam Friedlander presented a repetition of Brownies in Fairyland 15, 16 and 17. Two Hundred clever children on the stage and a handsome spectacular mounting. Pudd'nhead Wilson 18.

Never Again enjoyed a successful second week at the Alcazar. Diplomacy 19. Mary Hampton will have her first opportunity since joining the Alcazar Stock co. of appearing in a strong dramatic role.

The Idol's Eye runs till further notice at the Tivoli.

The Girl from Paris drew big houses throughout its fortnight's run at the Grand. The Grand Duchess 19.

Have You Seen Smith drew good crowds to the Alhambra 11-17. The farce, however, failed to give satisfaction. Harry Glazier follows with The Three Musketeers, opening with a matinee 18.

M. B. Curtis, who recently returned from Australia, is organizing a co. to tour the Coast in his old-time success, Sam'l of Posen. FRED S. MYRTLE.

MILWAUKEE.

A Fool of Fortune at the Academy 19 was one of the best performances ever given by the Thannhouser co., and is drawing splendidly, notwithstanding the immense business done last week with An Enemy to the King. The delightful portrayal of Elisha Cunningham given by Eugene Moore must have appealed strongly to intelligent students of the drama. It was a magnificent piece of work, and one of Mr Moore's best efforts. Eva Taylor gave a graceful, unaffected, and uncommonly clever interpretation of Marjorie, to which role she brought the sweetest of womanly charms and sympathy. William Yerance was thoroughly in touch with the character of Lloyd. His work is always finished. Edgar Baume had the correct conception of Worendorf, and played the part with commendable tact and restraint. Donald Bowles sustained the role of the Count de Cluny with conspicuous success; the role is an exacting one, and his skillful treatment of it was highly praiseworthy. John M. Reinpolis contributed an accurate and artistic illustration of power. R. C. Chamberlain fitted perfectly in the role of Cornelius Green, and his characterization was one of the hits of the performance. Julia Blanc's rare versatility was successfully tested as Mrs. Cunningham. Frances Whitehouse was a fascinating and excellent Jennie. Samuel Lewis added a pleasing bit as Thomas, and Duane Dotie did well as Stetson. The generous applause was a tribute to the fine work of the co., and the admirable training of Stage Director Paulding. For the week of 26 the first production on any stage of Edgar Selwyn's drama, A Rough Rider's Romance.

A Temperance Town drew a large audience at the Alhambra 18. George Richards and Eugene Canfield head the co., the chief interest being centered on their typical impersonations of the principal roles, out of which the comedians got all there was to be had. J. C. Kline deserves special mention for cleverly depicting an old man. Florence Earle gave a charming portrayal of Ruth. Emma Lewis was good as the wife of Jones, and nice work was offered by James F. Jennings, Conrad Cantzen, and R. F. Nagle. The remaining roles were indifferently presented, but Richards and Canfield compensated for many shortcomings, and the audience derived considerable enjoyment from its performance. Fanny Rice 25-31.

The Bijou was crowded when The Evil Eye opened a week's engagement 18. The co. includes many very competent entertainers, who earned much applause, and the elaborate accessories in the way of scenery, clever mechanical devices, and pretty costumes excited admiration. Bobby Rosaire and Tommy Elliott as Nid and Nod, respectively, were exceedingly funny, and furnished the bulk of the amusement in their own grotesque manner. Al. H. Wilson's dancing and singing made a hit, and Edith Murilla and Madeline Lowrie were decided favorites. Many others in the large cast did praiseworthy work, and the ballets and chorus were exceedingly well executed. A Grip of Steel 25-31.

The Stock co. at the Pabst repeated When I Returned 18 before a good house. The play is a sequel to At the White Horse Tavern, and was presented to the satisfaction of the auditors. Wall Flowers will be played 21, and Camille 25. The French Opera co. will appear at the Pabst, April 5-7 in The Huguenots, Romeo and Juliet, and The Jewess.

Davidson dark 18-24. Shore Acres 25-28.

Manager Thannhouser is organizing his co. for the Summer season. Many of the present members have been re-engaged. CLAUDE L. N. NORRIE.

ST. PAUL.

Fanny Rice closed a successful engagement at the Metropolitan 14. Miss Rice created a very good impression in Rosina Vokes' plays. Her Nan the Good for Nothing was a clever piece of acting, and each character in the play was presented cleverly. Sporting Life is the best equipped modern melodrama that has been seen on the local stage, and its admirable presentation by Jacob Litt's excellent co. drew large audiences at the Metropolitan 15-18. The cast is practically the same as when the play was presented here before, and made so pronounced a hit. The principal characters were exceptionally well handled by Joseph Kilgour, Frank Burbeck, Fraser Coulter, Joseph Wheelock, Fred Strong, Charles F. Gotthold, Elita Proctor Otis, Frances Stevens, Adelaide Warren, Marion Elmore. Other characters in the cast were in excellent hands. The performance was very satisfactory. A notable dramatic event was the artistic presentation of The Christian by Viola Allen and an exceptionally strong co. in support 19-24. The Christian is the best play that Manager Scott has presented the patrons this season. Viola Allen is an actress gifted with a charming personality. Her Glory Quayle is an artistic and powerful portrayal. She is spontaneous, sympathetic, and powerful. Robert Drouet, as John Storm, gives a strong and intense portrayal that wins cordial praise. Edgar L. Davenport does exceptionally good work as Horatio Drake. Frank C. Bangs, always a conscientious and pleasing actor, makes an ideal Father Lampugh. C. Leslie Allen handles the part of Archdeacon Wealthy carefully and conscientiously. A well conceived and spirited character is Harold Russell's Lord Robert Ure. Helene Lowell contributes an impressive and effective bit of acting in the part of Polly Love. Oscar Eagle, as Brother Paul, makes the most of the part. Georgia Dickson won merited recognition for excellent comedy work as Mrs. Callender. The minor characters were commendably sustained. The play is beautifully staged. Jeffries-Sharkey pictures 25-31. Shore Acres April 1-4. Walsh-MacDowell co. 5-7. Richards and Pringle's Minstrels 8-10. Walker Whiteside 12-15.

Frederick Warde, together with Minnie Tittell Brune, Clarence M. Brune, and the strongest acting co. Mr. Warde has ever had opened at the Grand Opera House 18 in The Duke's Jester to a full house. The action of the play is brisk, and the climaxes are strongly dramatic. Mr. Warde in comedy is a most agreeable surprise. He carries the part of Cocco, the jester, with admirable tact and spirit. Charles D. Herman in the character of the Duke of Milan won hearty recognition. Minnie Tittell Brune, as Nina De Borgia, created a most favorable impression. May Warde, a daughter of Frederick Warde, plays the part of Bonnetta vivaciously. Frank Hennig, John Sturgeon, Harry C. Barton, Alexander McKenzie, and Charles H. Clarke were excellent impersonations. The Evil Eye 25-31.

The concert given by the Danz Symphony Orchestra, Sunday afternoon, 18, drew large patronage at the Metropolitan.

Leopold Godowsky, the Russian pianist, will appear at the People's Church 25.

GEORGE H. COLGRAVE.

JERSEY CITY.

George W. Monroe was the star at the Academy of Music 19-24, and did a good, pleasing business in Mrs. O'Shaughnessey. The play is very light, and the female portion of the co., except Georgie Lingard, is of the same quality. Mr. Monroe was, as always, entertaining. Dick Brown, as Casey, was very acceptable. Edward Ellis was unsatisfactory. John Turton, as the lover, was typical, and Chester Le Monde, as the Cockney servant, was one of the best in the co. Mr. Monroe's songs were well received. Dick Brown's coon songs and dances were repeatedly encored. John Turton's baritone solos were new and catchy. Chester Le Monde's acrobatic work was clever. Georgie Lingard's songs and skipping rope dance were hits. Tim Murphy April 2-7. John Kernell, in The Hustler 9-14.

Al. W. Martin's Uncle Tom's Cabin opened at the Bijou Theatre 19-24 to capacity. The patrons fought to gain admission at each performance. An excellent cake walk is introduced, and the cotton picking scene is well worked up by genuine darkies. Vida Keane as Topsy, May Woods as Aunt Ophelia, Helene Davis as Eva, Will H. Stevens as Uncle Tom, George Parks as Marks, Fred Tillish as Legree, all appear to advantage. Will H. Stevens introduces a monologue. The scenic embellishments are good, especially the allegory in last act. Across the Pacific 26-31. Ching Ling Foo Specialty co. 2-7.

Ed. Rush's co. in Sapho was to have been the attraction at the Academy of Music 26-31, and the town was extensively billed. A good advance sale was the result. Chief of Police Murphy notified Manager George W. Sammis 22 that the play could not go on here as advertised, and ordered the paper taken out of store windows. The orders come at such a late moment that the chances are the house will be compelled to close 26-31.

The advertising agent of the Bijou Theatre, while out billing 22 was hit on the head with a hammer and hurt to such an extent that he was compelled to go home to his bed. Colonel John W. Holmes, manager of the theatre, has offered a reward for the apprehension of the assailant.

The regular season at the Academy of Music will close April 28, when Manager George W. Sammis will assume the responsibility of the house for a four weeks' season of the Strakosch Opera co. in repertoire from Carmen to Boccaccio—two operas a week. If the subscriptions are not encouraging the scheme will be abandoned, and the Elks' benefit will be held 30.

The "Evening Journal" Fresh Air benefit is scheduled for afternoon of April 19 at the Academy, when Young Mrs. Winthrop will be the attraction.

WALTER C. SMITH.

NEWARK.

The Belle of New York opened to a crowded house at the Newark 19. Edna May, Toby Claude, James E. Sullivan and George K. Fortescue made strong hits. The Moth and the Flame 26-31.

The Columbia Stock co. presented Darkest Russia 19-24 to their usual paying business. The play was well suited to the co. H. Coulter Brinker and Una Abell appeared to advantage as the hero and heroine. Virginia Jackson had a rollicking part that suited her exactly. Robert Neil had an exacting role to which he did full justice. Anna Layng, Walter Woodall and the other members of the cast aided in a most successful production. Too Much Johnson 26-31.

The Empire has Thomas E. Shea in the Man o' War's Man and Dr. Jekyll and Mr. Hyde 19-24. The star did effective work and excellent support was given by a well balanced co. Through the Breakers 26-31.

A Lion's Heart was the attraction at the New Century 18-24. Carl A. Haswin was the star. Emerin Campbell was conspicuous by her good work. The play was well staged. The Milton Aborn co. will open an extended engagement 28.

J. H. Stoddard, of The Only Way co., received much social attention during his stay here 12-17.

The Wilbur Opera co. will present a season of grand opera at the Empire, beginning about April 16.

Agnes Enright, of this city, is suffering from a broken ankle. The injury was sustained while dancing in Broadway to Tokio at the New York Theatre.

Manager Ottolengui had a narrow escape from injury in a trolley smash-up 19.

Corse Payton will open an indefinite engagement at the Newark May 9.

There is a possibility of a stock co. being organized at the New Century Theatre next season. It will be one of a circuit that will include fourteen large cities.

C. E. KENT.

LOUISVILLE.

Francis Wilson in a revival of Erminie appeared at Macauley's 15-17. Children of the Ghetto 19-21 attracted wide interest and drew large patronage. The Surprises of Love 22-24. Richard Mansfield 26, 27.

Isham's Octoroons played at the Avenue 18-24 to the capacity of the house. All of the clever co. were seen to advantage, especially Belle Davis in her rag time specialty. Human Hearts 25-31.

The Meffert Stock co. had a satisfactory week at the Temple Theatre 19-24 with Quo Vadis. James Keane did especially well in the part of Petronius, and Harry Napier made a hit as Chilo.

The Theodore Thomas Orchestra will give a concert at the Auditorium 23.

Adolphe Lestina, who was here with Children of the Ghetto, was warmly welcomed by her Louisville friends, who remembered him as a former member of the Meffert Stock co.

Herbert and Willing, Louisville boys who have been successful in vaudeville, are visiting their home.

The Sousa concert at the Auditorium 17 was a success in point of the excellence of the programmes rendered and the size of the audiences.

The benefit for the Newsboys' Home will occur at Macauley's April 8. Joseph Jefferson will lecture, and the May Festival Chorus, under the direction of Osborne McConathy, will sing.

From present indications Louisville will have a surfeit of Summer opera during the approaching season. In addition to the season arranged for at the Auditorium, Macauley's Theatre and the Avenue each announce a season of six weeks. CHARLES D. CLARKE.

COLUMBUS.

Children of the Ghetto did a fair business at the Southern 14, 15. The cast was an excellent one, but the play was not well received. John Drew in The Tyranny of Tears 16. Hearts of Oak had a good house 17. The cast was a competent one. Thomas Hunter and Ida Hamilton deserve mention. Sousa's Band gave a concert 19 before a large house. The soloists, Blanche Duffield, Bertha Bucklin, and Arthur Pryor, were well received. Francis Wilson 20, 21. Three Little Lambs 28. Pike Stock co. 29, 30.

Three of a Kind did fair business at the High Street 15-17. The co. was inadequate. The Gay Masqueraders did well 19-21. The co. was acceptable, and some of the specialties were excellent. A Social Maid 22-24. The Sorrows of Satan 26-28. Humpty Dumpty 29-31.

The opening of the new stock co. at the Grand was looked forward to with interest. Hamlet was the bill 15-21. Ernest Crawford, in the title-role, did well. W. J. Dixon as Polonius and the First Grave Digger did the best work of the cast. Laura Alberta, as Ophelia, was excellent. Too much credit cannot be given to T. G. Lingham for his excellent stage-management. The scenery and costumes were superb, and large houses greeted the co. The Three Guardsmen is underlined.

Fred Miller's opera, The Yankee Cruiser, will be put on here by amateurs April 5, 6.

Margaret Hatch, of Crawford Stock co., has joined The Rising Generation. J. B. DAVIE.

INDIANAPOLIS.

The Grand Stock co. presented The New Magdalen 19-24. The play is well handled by the co. Souvenir photographs of Wright Kramer were distributed on the opening night. Camille 26-31.

John Drew was seen at English's 16 in The Tyranny of Tears. The Surprises of Love 21. An Indiana Romance 26-28.

Lucille La Verne, of the Grand Stock co., fainted from nervous prostration at the close of the first performance of The New Magdalen, and will be compelled to remain out of the cast for the rest of the week. Her part, that of Lady Jane Roy, is being well taken by Willa Martin. Violet Rand, who has been with the stock all season, has been transferred to the Pike Stock co., of Cincinnati.

The old Zoo building that had been converted into a manufacturing establishment, was burned March 14. It was one of the old variety houses of the city, and many players who are now prominent have appeared there.

The marriage of Fred C. Dickson, manager of the Park, to Miss Terhune, of Anderson, will occur April 4 at the home of the bride. The honeymoon will be spent at the Paris Exposition, and a tour of the Continent will be made before the couple return to this country in September. ALLEN E. WOODALL.

PITTSBURG.

E. H. Sothern and Virginia Harned are at the Alvin 19-24 in The King's Musketeer, The Sunken Bell, and The Song of the Sword. Attendance fair. The Belle of New York 26-31.

A Black Sheep opened at the Duquesne 19 to the capacity of the house. The ballet and specialties are good and the co. generally competent. George W. Monroe 26-31.

Yon Yonson is at the Bijou 19-24 with Arthur Donaldson in the title-rule. Mr. Donaldson is the first actor of Swedish birth who has been seen here in this character. He plays it acceptably and his Swedish songs were enthusiastically received. Next week, The Bowery After Dark. Emil O. Wolff, the leader of the Bijou orchestra, will have a benefit April 6.

An American Citizen is the offering of the Grand Opera House Stock co. 19-24. It is handsomely staged and the performance reflects credit on each member of the cast. Next week, The Countess Guckl.

The scramble for the estate of the late Charles L. Davis goes merrily on. The latest person to join the ranks of the contestants is Jennie Hofcrist, who claims to have been married to Mr. Davis in Baltimore in the Summer of 1892. She produces a marriage certificate purporting to be signed by a Baltimore magistrate. L. W. MENDENHALL.

DENVER.

Week of 12 has not been a very profitable one for the theatres, due presumably to society's resting after the ante-Lent festivities.

At the Broadway, Willie Collier presented Mr. Smooth to fair audiences, excepting the opening night, which was the Elks' benefit, when the theatre was filled to overflowing. Mr. Smooth gives Mr. Collier plenty of chance to show what a clever comedian he is. Capable support was given by John F. Ward, Thomas Evans, Helen Reimer, and others.

At the Tabor On the Suwanee River did good business. Stella Mayhew deserves much praise.

Mr. Plaster of Paris at the Denver Theatre is a hodge podge of nonsense.

At the Lyceum the stock co. was continued in The Case of Rebellious Susan. John Flood, Charles B. Abbe, and Lottie Alter repeated their success of the previous week.

The attractions 18-24 are more promising. At the Broadway, James-Kidder and Hanford will put on The Winter's Tale and other plays; the Lyceum Stock co. will present The Magistrate, and at the Tabor the Devil's Auction will be seen.

Theodore Brown and Charles Mylatt are in the city.

R. L. HERBERT.

MONTREAL.

Zaza was the bill at the Academy of Music 19-24.

The McGrane-Henderson benefit at Her Majesty's 15 was an emphatic success and testified to the popularity of these two players. The programme opened with Sweethearts, played by Lucius Henderson and Theresa Maxwell, assisted by W. A. Tremayne and Kathleen Dunn. T. J. McGrane recited "The Absent-Minded Beggar" and "The Lion and Her Whelps." Songs by Sadie Dowling and J. Leslie Telford, and a piano solo by Mr. Henderson followed, and the entertainment closed with My Uncle's Will, capitally played by T. J. McGrane, Lucius Henderson, and Alma Whitsell. Miss Maxwell's portrayal of Jenny Northcote in Sweethearts was particularly good. Miss Maxwell and Messrs. McGrane and Henderson left for New York 18. A large crowd of friends assembled at the station to wish them godspeed.

The performance of The Hero of Limerick, given on St. Patrick's Day in the Monument National, under the direction of Drew Morton, late of the Theatre Francais, was an emphatic success, and played to big business.

Lillian Washburn's Indian Maidens Burlesque co. are playing to the usual big business at the Royal. The burlesques and specialties are good.

W. A. TREMAYNE.

MINNEAPOLIS.

At the Metropolitan Theatre Fanny Rice played 15-17 in A Double Lesson, My Milliner's Bill, and The Circus Rider, to good business. Miss Rice is a great favorite locally, and was received with marked cordiality. Her support was, in the main, good. Pictures of the Jeffries-Sharkey fight were shown 18-24, opening to a large house. Viola Allen 26-31.

A Genuine Gentleman opened for a week at the Bijou Opera House 18, to good audiences. Both play and co. were well received. Ben Hendricks made an excellent impression in the title-role. Maggie LeClair made a hit as the Irish Cook. Bertie Conway was happily cast as Jessie Castle. The others were equal to the demands made upon them. Frederick Warde 25-31.

Rev. F. W. Gunsaulus, D.D., gave his lecture on Robert Browning at the Lyceum Theatre 21. Hamilton W. Mable spoke on "Literature as a Personal Resource" 22.

Leopold Goldowski gave a piano recital at the First Unitarian Church 22.

Professor John R. De Motte gave his entertaining illustrated lecture, "The Harp of the Senses," at the Y. M. C. A. Hall 23. F. C. CAMPBELL.

NEW ORLEANS.

The Bostonians appeared at the Tulane 18-24, and presented during the week The Viceroy, The Smugglers of Bayadoe, The Serenade, and Robin Hood. The personnel of the co. is materially changed, and, although the new adjuncts give satisfaction, their efforts are not in keeping with the past reputation of the co. The Adventure of Lady Ursula 25-31.

A Texas Steer, which has been seen here repeatedly, was the attraction at the Crescent for week of 18-24. Katie Putnam and James R. McCann are the principals in the cast, and together with the rest of the co. give a performance worth seeing. Murray and Mack 25-31.

At the Grand Opera House the Baldwin-Melville Stock co. presented Northern Lights 18-24. This play seems to be one of the co.'s greatest successes, and was presented during the early part of the season to tremendous business. It is now being repeated in the same satisfactory and profitable manner. The Great Diamond Robbery 25-31.

J. MARSHALL QUINTERO.

KANSAS CITY.

The Village Postmaster proved a most attractive picture of New England life, and was favorably received at the Coates' Opera House 19-24. Archie Boyd appeared to advantage as Seth Huggins, the postmaster. John Keene and James Bradbury played prominent parts effectively, and Leslie Mathews made a good villain. Edith Barker, as Miranda, won the sympathies of all, and Lisle Leigh, a former member of a Kansas City stock co., was effective in a pathetic part. Sadie Stringham and Blanch Weaver were both artistic in character roles. James O'Neill 26-28.

Secret Service was presented at the Grand Opera House 18-24. Why Smith Left Home 25-31.

The big production of Quo Vadis by the Woodward Stock co. at the Auditorium is now in its second week, and, owing to the packed houses and big advance sales of seats, will continue for a third week. This breaks all records for any production in Kansas City. FRANK B. WILCOX.

PROVIDENCE.

The Empire offered Hotel Topsy Turvy 19-24 and had good patronage. The co. was a good one, being headed by Eddie Foy, a very funny fellow, and Josie De Witt. Specialties were introduced by Philip H. Ryley, Octavie Barbe, Amelia Glover, the Florence Troupe, and Bertie Fowler, the last named making a hit with her imitations. At Piney Ridge 26-31.

Chris and the Wonderful Lamp was seen at the Providence Opera House 19-21. His Excellency the Governor 22-24. Sir Henry Irving and Ellen Terry 26-28. Chauncey Olcott 29-31.

A testimonial concert for the benefit of the family of the late D. W. Reeves will be given at the Providence Opera House 25. Bowen R. Church has succeeded Mr. Reeves as director of the American Band. Mr. Church has been connected with the band for many years, and is one of America's greatest cornet soloists. HOWARD C. RIPLEY.

DETROIT.

Three Little Lambs opened a week's engagement at the Detroit 19 and made a hit. The book is light, but the music is pretty and the cast excellent. Raymond Hitchcock made a decided success and was closely followed by the good work of Marie Cahill, Edmund Lawrence, Nellie Braggins Clara Palmer, and W. T. Carleton. Alice Nielsen 26-31.

At the Lyceum McFadden's Row of Flats has been doing splendid business 18-24. Hearts of Oak 25-31.

At Whitney's the Rays are giving A Hot Old Time to crowded houses 18-24. The Sleeping City 25-31.

FREDERICK KIMBALL.

CLEVELAND.

The Rogers Brothers in Wall Street held the boards of the Euclid Avenue Opera House 19-24. William H. Crane 26-31.

That perennial favorite, Joseph Murphy, in The Kerry Gow and Shaun Rhue was at the Lyceum Theatre 19-24. Sowing the Wind 26-31.

The Cleveland Theatre had Kidnapped in New York 19-24. McFadden's Row of Flats 26-31.

The Cleveland Symphony Orchestra and Mark Hambourg held forth at Gray's Armory to a large audience, Wednesday 21. WILLIAM CRASTON.

OMAHA.

Secret Service was presented at the Boyd 15. Sowing the Wind 9-11. West's Minstrels drew splendid audiences 12, 13. Mr. West has his performance up to the usual high standard, and is surrounded by some excellent people. The Village Postmaster 25, 26. Other People's Money 27, 28.

J. R. RINGWALT.

THE ELKS.

Natchez, Miss., Lodge, No. 553, was instituted March 10.

Anaconda, Mont., Lodge, No. 239, has been revived with one hundred members.

Texarkana, Ark., Lodge, No. 399, will hold a carnival and street fair week of April 2.

Huron, S. D., Lodge is organizing a large class to be initiated soon. Thirty-two applications are pending.

A lodge was instituted at Frankford, Ind., last week by the Kokomo, Ind., lodge.

Stockton, Cal., Lodge, No. 218, dedicated their new hall Feb. 22. Members from Oakland, Sacramento, San Jose, and Fresno attended. After the ceremony a banquet was served.

Peoria, Ill., Lodge, No. 20, held a social session March 1. The attendance was about 300. A varied and interesting programme was furnished by the members of the lodge and their friends.

The second annual benefit of Tuskaloosa, Ala., Lodge, 393, occurred Feb. 21, 22, when James Young appeared in Lord Byron under the auspices of the lodge.

Peru Lodge, No. 365, of Peru, Ind., gave a minstrel show on Feb. 27. An elaborate souvenir programme was issued. Brother Edward Holtpeter had charge of the affair, which was very successful.

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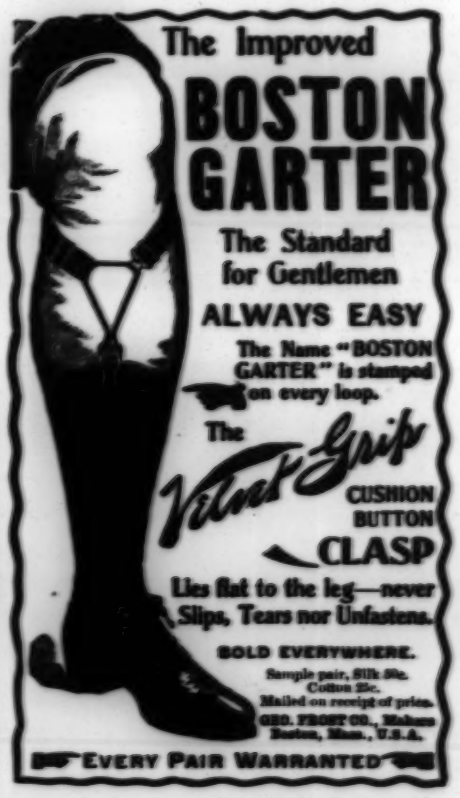
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CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON THEATRE (R. S. Douglas, manager): This new theatre was opened to the public 7. The Christian being the opening attraction. An immense audience greeted Richard Mansfield 8 in Cyrano de Bergerac, which proved the best attraction of the season. A Milk White Flag pleased a large house 9. Ward and Vokes in The Floorwalkers delighted large audiences 10. Faust drew well 15; performances good. Why Smith Left Home amused a large gathering 16. Olympia Opera co. 21-24. The Bostonians 27. Children of the Ghetto 28, 29. Ada Rehan 30. Joseph Jefferson April 3. The Adventure of Lady Ursula 4.

MOBILE.—THEATRE (J. Tannebaum, manager): Why Smith Left Home 12; large business; excellent co., including Frank Tannehill, Jr., Eugene Redding, C. J. Williams, Lottie Williams Salter, Lizzie May Ulmer, and Charlotte Love. The Christian 13, 14. Wilbur-Kirwin Opera co. 15-24 had an immense opening in The Two Vagabonds, and gave satisfaction. E. A. Clark, Lyman Wheeler, J. C. Harvey, George Muzzy, Harold Gordon, and Susie Kirwin, received merited applause.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): James O'Neill in The Musketeers 8 to capacity; receipts $1,000. The Christian 12; R. S. O. Morrison's Faust 14; satisfactory business. Jefferson Comedy co. 23.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): A good co. presented Why Smith Left Home to fair audience 13. A large and well-pleased audience. The Christian 16. Jefferson Comedy co. 24.

DECATUR.—ECHOL'S OPERA HOUSE (T. P. Littlejohn, manager): Chicago Glee Club 12 pleased good audience. Robert Downing in An Indiana Romance 20; performance good; business fair.

TALLADEGA.—CHAMBERS' NEW OPERA HOUSE (George W. Chambers, manager): The Girl from Chili 16; small audience. Charles Edbert Grant in The Old Homestead 26.

SHEFFIELD.—OPERA HOUSE (Harry Elmore, manager): The Girl from Chili April 2.

TUSCALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Dark.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): The Bostonians 12. Sweeney and Alvido's Minstrels 15 canceled. Nashville Students 16; good business; pleasing performance. The Nominee April 5.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): The Bostonians 13 in The Smugglers of Bayadex. Nashville Students 19. The Burglar April 3.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): The Little Minister 12. Black Patti's Troubadours 15; small house. Leon Herrmann 19. Richard Mansfield 26. Faust 28. A Night in Chinatown 30.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): The Little Minister 13. Black Patti's Troubadours 16; S. R. O. Leon Herrmann 17; poor house. The Adventure of Lady Ursula 21. A Night in Chinatown 29.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Sinclair Opera co. (local) in Said Pasha pleased S. R. O. 2. Beach and Bowers' Minstrels 5; good performance and house. Morrison's Faust 26.

NEWPORT.—OPERA HOUSE (J. E. Doherty, manager): Griffith, hypnotist, 26-31. A Wise Woman April 5.

FORT SMITH.—TILLES' THEATRE (George Tilles, manager): The Adventure of Lady Ursula 19. A Texas Steer April 10.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): The Evil Eye 7; large and appreciative audience. Krause-Taylor co. 26-31.

PRESCOTT.—GREESON OPERA HOUSE (W. S. Wolfe, manager): The Girl from Chili April 9.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Edward Swift, manager): Denman Thompson in The Old Homestead 12-17, filled the house nightly and gave satisfaction.——DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. in The Dawn of Freedom 12-16; good business. The co. did clever work, especially Landers Stevens and Fannie Gillette. The Heart of the Klondike 19-25.——ITEMS: The University of California Glee Club gave a concert 17th inst. at the Macdonough, and scored a decided success. Schwartz and Tully made the hit of the evening.—Paderewski is booked for a concert here 27.—The local Elks, in conjunction with Norris and Rowe's Animal Show, will give three performances 19-21.

STOCKTON.—YOSEMITE THEATRE (Charles P Hall, manager): The Bostonians 2 in The Smugglers. Scalchi Concert co. 9. The Three Musketeers 15; small audience; performance fair. Dailey Stock co. 19-24, presenting Esmeralda, A Gold Mine, Held by the Enemy, Herminie, Shadows of a Great City, Lord Chumley, and The Wages of Sin. Because She Loved Him So April 2.——AVON THEATRE (George Simpson, manager): Santiago (local) 17; crowded house.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Paderewski manipulated the ivories to the intense joyment of music lovers 16, 17. Have You Seen Smith 23, 24. Frawley co. April 9.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): James Neill scored another success in a Parisian Romance and Amy Robsart 11-17; business excellent. Held by the Enemy and Lady Windermere's Fan 18-24.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Bostonians 3 in The Smugglers of Bayadere. Scalchi Concert co. 7; good business. Louise Bryhany Concert co. canceled. The Three Musketeers 10; good house. Boston Lyric Opera co. 17. Have You Seen Smith 19. Because She Loved Him So April 3. Frawley co. 6, 7: Jessie Shirley co. 16-21.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): The Three Musketeers 8; excellent performance; good house. Jessie Shirley co. 12-17. In Trilby, That Precious Ruby (Jane), Doris, and Mona; full houses; satisfactory performances.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Ficks, manager): Darkest Russia to good business 11, 12; performances excellent. The Three Musketeers 14, 15; fair business; performances good.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Harry Glazier in The Three Musketeers 5, 6; fair houses; audiences delighted. Jeffries-Sharkey pictures 8-10.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Dailey Stock co. 4-17; good business. Because She Loved Him So 27.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): James-Kidder-Hanford co. gave us The Winter's Tale and The Rivals 16, 17; crowded houses; co. well received. Willie Collier in Mr. Smooth 19; S. R. O. Mr. Collier was heartily received, as was as his capable co. West's Minstrels 24. Devil's Auction 27. Ward and Vokes 31.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Barlow Brothers' Minstrels 15; good performance and business. Boulder University Glee Club 23. James-Kidder-Hanford co. 26.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Under the Red Robe 12. James-Kidder-Hanford co. 14, 15 in The Winter's Tale and Macbeth; crowded houses.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The City of New York canceled 12. On the Suwanee River 20.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): On the Suwanee River 21.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Too Much Money 27.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Phroso 16. Frank Daniels played to S. R. O. 17. This quaint comedian has a part that fits him like a glove in The Ameer, and he is, if possible, funnier than ever. Helen Redmund, Norma Kopp, and Kate Uart were excellent. George De Veil, the tenor, was suffering from a cold, but sang his numbers effectively. Burton Holmes lectured to large gathering despite the storm 19. A Runaway Girl 20, 21. Modjeska 22, 23. Lewis Morrison 24. Kellar 29, 30. Henry Irving and Ellen Terry 31.——NEW GRAND OPERA HOUSE (G. B. Bunnell, lessee; W. H. Van Buren, manager): Hotel Topsy Turvy, headed by Eddie Foy to large house 16, 17. The musical comedy was excellently staged and costumed, and the cast large and competent. On the Stroke of Twelve to fair houses 19-21. The drama is scenically effective and in excellent hands. At Piney Ridge (return) 22, 24. The Air Ship 26-28. A Stranger in a Strange Land 29-31. Man's Enemy (return) April 2-4.——COLONIAL HALL: Beatrice Herford in A Social Seamstress, A Lady Packing, and The Shop Girl 22.——ITEMS: E. G. Morton, press agent of the Hyperion and Grand, who has been ill with pleurisy, is convalescing.—Mr. Bunnell was last week presented with a handsome cane brought from Bermuda by Mr. Hughes, one of the owners of the Hyperion.—Frank Daniels was entertained at the Quinnipiac Club 17.

JANE MARLIN.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Chester De Vonde co. closed a week of fair business 17, presenting last half of week. The Corsican Brothers, Robinson Crusoe, and Brother for Brother. Modjeska presented Macbeth 20 to S. R. O. Lewis Morrison in Frederick the Great 22 was applauded by a large audience. His Excellency the Governor 28. Jeffries-Sharkey fight pictures 30, 31. Chauncey Olcott April 3. The Girl in the Barracks 5. Primrose and Dockstader's Minstrels 11. Superba 13, 14.——OPERA HOUSE (W. W. Hanna, manager): Tenderloin Burlesquers 22, 23 opened to fair patronage. Rentz-Santley co. April 4.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): The Cherry Pickers had good business 15-17, and gave satisfaction. A Stranger in A Strange Land 18-21, proved a huge success. A Guilty Mother 22-24. The Dainty Duchess 25-28. Remember the Maine 29-31.——PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Burton Holmes 13 to a full house. Eddie Foy and a clever co. in Hotel Topsy Turvy 15 to good business. A Runaway Girl 19. Burton Holmes 20, 27. At Piney Ridge 21, 22. On the Stroke of Twelve 23. Modjeska 24. His Excellency the Governor 31.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): The Cherry Pickers 19; fair business. A Female Drummer delighted a large audience 21. Johnstone Bennett, Harry Ladell, and Nellie O'Neil were the leaders in the merrymaking. A Day and A Night 22; good business. Charles L. Warren, Sara Carr, and the Clayton Sisters were noticeably good. Byron's Life Views 27, 28. His Excellency the Governor 30. The Girl in the Barracks April 4. Through the Breakers 6.——McDONOUGH THEATRE (W. J. Berrie, manager): A Merry Chase 23; good business. Brady's pictures 28.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Modjeska in Macbeth 21; large and pleased audience. A Runaway Girl 22. Lewis Morrison 23. Daniel Sully (return) 24.——JACQUES OPERA HOUSE (Jean Jacques, manager): King Dramatic co. closed a successful week 17. Phelan Stock co. opened for a week 19 to big business. Repertoire: Forgiven, The Wrong Captain Wright, As in a Looking Glass, Lady Audley's Secret, Held by the Enemy, and Monte Cristo. A Stranger in a Strange Land 26-28. A Wise Guy 29-31.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Bon Ton Stock co. closed a fair week 17, presenting last half of week The Census Taker, The Golden Giant, and Love and War. Wilbur Opera co. 19-24 opened to S. R. O., presenting Fra Diavolo, The Black Hussar, Boccaccio, and La Mascotte, giving satisfaction. Julia Dorsey, of Middletown, the Girl with the Auburn Locks, made a decided hit. The Wealthy Widow Wiggles 26-28. His Excellency the Governor 29.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): A Day and a Night 21 pleased a large audience. A Merry Chase 24. Grimes' Cellar Door 25. Byron's pictures April 1. Manhattan Club Burlesquers 3. A Breezy Time 6.——ITEM: The Imperial Minstrel and Specialty co., Dr. W. F. Lahiff and D. F. Dunn, managers, organized from local talent, will open at East Hampton 22 and tour nearby small towns.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): His Excellency the Governor 16. Chester De Vonde co. opened for a week 19 to a crowded house in The Ten Ton Door, to be followed by The Ranch Hero, Dr. Jekyll and Mr. Hyde, The Corsican Brothers, A Noble Outcast, North and South, Shadows, and Robinson Crusoe.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): A Breezy Time to S. R. O. 17. Rimmelein's Ideals 19-24 opened to good house; performances good. Repertoire: In the Heart of the Storm, The Charity Girl, The Irish Hero, Lost In New York, Eagle's Nest, and The Census Taker.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Louise Richmond Minstrel co. 12; good house; performance unsatisfactory. A Breezy Time 16; good house. Byron's Life Views April 12-14. The Wealthy Widow Wiggles 20.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Phelan Stock co. closed a week of good business 17. Yale Glee Club 20; good business. Wilbur Opera co. 26-31.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Town Topics 19; small business; performance fair. Rice's Comedians 26-31. The American Girl April 5. At Piney Ridge 11.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Dark.——UNION THEATRE (Volkman Brothers managers): Town Topics 17; fair but pleased audience. On the Stroke of Twelve 24.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Rimmelein's Ideals closed a week 17 to satisfactory business. At Piney Ridge 20 pleased fair audience. A Female Drummer 23.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): At Piney Ridge 19; large and pleased audience. A Female Drummer 24. A Breezy Time 28.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Town Topics 16; good house; pleased audience.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, manager): Man's Enemy 15; fair house. Way Down East 16; excellent performance; crowded house. The American Girl drew fairly 19. Al. Reeves' co. to good houses 20, 21. Corse Payton Stock co. 26-31.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Wilbur-Kirwin Opera co. 12-14 in The Two Vagabonds, Said Pasha, Carmen, La Mascotte, and The Queen's Lace Handkerchief; good business; audiences pleased. The Christian 15. Baldwin-Melville co. 20-24.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Baldwin-Melville co. 12-17 to good business in Moths, The Devil's Web, A Russian Slave, Little Lord Fauntleroy, and Camille. Aubrey Stock co. 19-24. The Christian 22.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Faust 16, 17; performance appreciated; good audience. Symphony Club 22 delighted a large audience. Special mention is due Gustave Pringnitz, Edward Buchanan, R. W. Merrill, Oscar Pappenheimer, Joseph Maclean, and Mrs. Sarah Sheridan. Emma Nevada 26. The Bostonians 28, 29. Children of the Ghetto 30, 31. Joseph Jefferson April 2.——COLUMBIA (Henry and Julius De Give, managers): Peters Comedy co. 19-24; good business. Repertoire: Fighting for Fortune, Wanted a Husband, The King of Liars, Uncle Josh, A Booming Town, Mugg's Landing, and Finnigan's Fortune. Packard Opera co. (return) 26-31.

SAVANNAH.—THEATRE (Sidney H. Weis, manager): Rentfrow's Pathfinders 5-10 to good business. Aubrey Dramatic co. 12-17, presenting The Land of the Living, Faust, The Two Orphans, The Fire Patrol, A Ring of Iron, Monte Cristo, Leah the Forsaken, Falsely Accused, The Plunger, and The Great Brooklyn Handicap opened to S. R. O.; audience delighted. Brown's in Town 14; large audience; performance fair. Theodore Thomas Orchestra 19; large audience; performance excellent. Why Smith Left Home 21. The Christian 24. Peters Comedy co. 26 and 29-31. Ada Rehan 27. Jefferson Comedy co. 28.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Peters Comedy co. 14-17 in The King of Liars, Mugg's Landing, A Booming Town, and Uncle Josh; good business; satisfaction given. Oxford Musical Club 19 delighted a large audience. Children of the Ghetto April 4.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Packard Opera co. in The Mikado, Fra Diavolo, and Cavalleria Rusticana 16, 17. Morrison's Faust 19. The Girl from Chili 21. New York Ladies' Trio 29.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Theodore Thomas' Orchestra 16 delighted a large audience. The Christian 19. Why Smith Left Home 20. Jefferson Comedy co. 27. Ada Rehan 28.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Wiedemann's Comedians 19-24, presented Little Miss Thompson 19, and Way Down in Egypt 20 to capacity. Jefferson Comedy co. 30.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Packard Opera co. in La Mascotte 20. The Mikado and Fra Diavolo 21; fair business; performances good.

DAWSON.—SALE-DAVIS OPERA HOUSE (J. B. Kendrick, manager): Labadie's Faust 16; large audience; performance fair. Core-Keene co. 22-24.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolffe, manager): Brown's in Town 13; good performance; poor business.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Christian 17. Why Jones Left Home 19.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): Labadie's Faust to S. R. O. 19. Schuman Concert co. 26.

ALBANY.—SALE-DAVIS OPERA HOUSE (T. B. Medearis, manager): Labadie's Faust to small but pleased audience 15. The Christian 20.

CORDELE.—OPERA HOUSE (J. H. Shipp, manager): Labadie's Faust to good and pleased audience 14.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. b. Trent, manager): Phil and Nettie Peters co. 26-28.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Local Minstrels 13; large and pleased house. Walter Walker in The Nominee 15; Good business; audience pleased. Belle Archer 23, 24.——SONNA OPERA HOUSE: Chalk Talk by C. E. Rosecrans 16; good attendance.

CALDWELL.—OPERA HOUSE (A. F. Isham, manger): Laurant, magician, 3 and 10; fair houses and performances.

POCATELLO.—PAVILION (H. B. Kinport, manager): The Nominee 17; fair house; good co.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Otis Skinner in The Liars packed the house 14; excellent performance. Jule Walters in How Hooper was Side Tracked drew well 18; performance satisfactory. Emma Nevada had very light business 19; entertainment good.——AUDITORIUM THEATRE (Chamberlain, Harrington and Co., managers): Beach and Bowers' Minstrels 24, 25.——ITEM: Mayor Lynch has forbidden the production of Sapho at the Grand 22.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Himmelein's Imperial Stock co. 12-17; good attendance. Plays presented: Eagle's Nest, In the Heart of the Storm, A Brother's Sacrifice, Northern Lights, Dr. Jekyll and Mr. Hyde, and The Black Flag. A Hot Old Time 19; fair house; good performance. Beach and Bowers' Minstrels 20. Sporting Life 24. A Romance of Coon Hollow April 7. Vogel and Deming's Minstrels 10.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): The Sorrows of Satan 12; large audience pleased. South Before the War 13; topheavy house; performance fair. The Heart of Chicago 14; small audience. Otis Skinner in The Liars 15; large audience pleased. Emma Nevada 16; fair audience; pleasing concert. James O'Neill in The Musketeers 17; S. R. O.; audience delighted.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): The Evil Eye 14; large and pleased house. Otis Skinner in The Liars 16; excellent performance; good house. South Before the War 17. Rimmelein's Imperial Stock co. 19-25.——COLISEUM (L. J. Seybold, manager): Redpath Grand Concert co. 19; packed house. Quo Vadis 21. Beach and Bowers' Minstrels 23.

LEWISTOWN.—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): Ariel Ladies' Sextette 8 to capacity; performance excellent. Canadian Jubilee Singers 16; fair and appreciative audience. Busby Brothers' Ten Nights in a Barroom 20; poor house; deserved better patronage. The Vendetta April 2. Si Plunkard 4. Little Trixie 16.

LITCHFIELD.—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): Dalrymple Comedy co. 12-17 presented A Sailor Lass, A Chicago Boy, His Brother's Wife, What Happened to Smith, The Streets of London, O'Flannigan's Troubles, and vaudeville; poor business. Wills Brothers' co. 21, 22. Si Plunkard 28.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Don't Tell My Wife 12. Ten Nights in a Barroom 14, and South Before the War 18 gave pleasing performances, but on account of miserable weather did not draw large houses. Jeffries-Sharkey pictures did well 16. Eight Bells 25.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt and Co., managers): Ten Nights in a Barroom 17 satisfied fair house. Emma Nevada 20. How Hopper was Side Tracked 21. Under the Red Robe 23. A Hot Old Time 24. Beach and Bowers' Minstrels 27. Rentz-Santley co. 28.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. 14; good house; performance excellent. The City of New York 18 gave satisfaction to packed house. German Stock co. 21. Fight pictures 22, 24. Ten Nights in a Barroom 25.

AURORA.—OPERA HOUSE (J. H. Plain, manager): William Owen presented The Lady of Lyons, David Garrick, and The Merchant of Venice 12, 14; large business; satisfactory performances. A Man of Mystery 19; good performance; poor house. Sporting Life 21.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): South Before the War pleased a good house 14. A Hot Old Time 21. Beach and Bowers' Minstrels 22. Wills Brothers' co. 26-28.——ITEM: Eugene Cox, of New Orleans, is repainting the scenery at the Broadway.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Beach and Bowers' Minstrels 16; topheavy house. A Hot Old Time 17; fair business. Ferris Comedians opened for a week 19 in My Jim to S. R. O. Under the Red Robe 28.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Romance of Coon Hollow 14 pleased good business. Don't Tell My Wife 16 failed to please a small audience. Next Door 21. William Owen 26. Eight Bells 31.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Ten Nights in a Barroom 13; S. R. O. The Evil Eye 15; large and pleased audience. Don't Tell My Wife 17; fair sized house; poor performance. The Village Postmaster April 6.

SAVANNA.—EAGLE OPERA HOUSE (R. Pulford, manager): Earl Doty's Players 12-17; business poor; co. fair. Repertoire: Mable Heath, Rip Van Winkle, Kathleen Mavourneen, Humpty Dumpty, Jr., Faust, and East Lynne.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): The Mikado (local) 14, 15; light business. Ten Nights in a Barroom 16; good business; performance fair. Next Door 22. The Man of Mystery 24. Leon Herrmann 27.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): The Irish Alderman 17 satisfied a good house. Hello, Bill 18 pleased packed house. Ten Nights in a Barroom 24. The Night Owls 25. A Breezy Time April 1. Arizona 2.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connor, manager): McFadden's Row of Flats 11; S. R. O.; satisfaction given. Under the Dome 18 to capacity; performance ordinary. A Man of Mystery 25. Sowing the Wind April 1.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Don't Tell My Wife 14; medium business. South Before the War 19; small business. Jeffries-Sharkey pictures 20; fair business. Next Door 23. Eight Bells 26.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Sousa's Band 15; receipts $444. Hogan's Alley 17; fair house and performance. Si Plunkard 19; satisfactory business. Why Smith Left House 21. South Before the War 24.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): William Owen 16, 17, in The Lady of Lyons, and Richelieu; small audiences; excellent performances. Vernon, hypnotist, 19-24; big business. Leon Herrmann 26.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): The Heart of Chicago 15; topheavy house; performance fair. Redpath Concert co. 20; large house. Sapho April 2. The Village Postmaster 4.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Otis Skinner in The Liars 17 pleased good business. How Hopper was Side Tracked 19; good business; performance fair.

OLNEY.—SCHMID'S OPERA HOUSE (John Schmid, manager): How Hopper was Side Tracked to small house 16. Faust-Carr co. 22 failed to appear. Little Trixie April 2.

EAST ST. LOUIS.—OPERA HOUSE (William Knupple, manager): A Hot Old Time pleased good house 18. Leon Herrmann 25. Isham's Octoroons April 1. Human Hearts 8.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): A Romance of Coon Hollow 16; fair sized and pleased audience. Co. will play return date April 3.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): The Heart of Chicago 13; full house; satisfaction given. South Before the War 15; full house; performance pleasing.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Chicago Lyric Ladies 19; full house; fine concert. Leon Herrmann 24. Quo Vadis April 11.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): South Before the War to fair house 16.

JOLIET.—THEATRE (William H. Hulshizer, manager): Under the Dome 17; big business; performance good. Sporting Life 22. Shore Acres 24.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): A Romance of Coon Hollow 17; large house; co. strong. Don't Tell My Wife 19; good performance.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, manager): Carpenter's Quo Vadis to good business 15; good co. How Hopper was Side Tracked 29.

PETERSBURG.—HARRIS OPERA HOUSE (J. C. Bishop, manager): The Heart of Chicago 16; fair business; satisfactory performance.

PANA.—NEW GRAND (Lou Robey, manager): How Hopper Was Side Tracked 17; large and pleased audience. Wills Brothers 19, 20.

WILLIAMSBORO.—GRAND OPERA HOUSE (R. B. Stelle, manager): Faust-Carr co. in The Vendetta 23.

MATTOON.—THEATRE (Charles Hogue, manager): Alexander Black 16 pleased fair house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Emma Nevada pleased a good house 13.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Dark.

MOUND CITY.—OPERA HOUSE (John Betts, manager): The Dazzler 7; good house.

INDIANA.

MARION.—THE GRAND (C. L. Kinneman, manager): The Sorrows of Satan filled the theatre 15. The play was one of the strongest of the season. Charles Kent as Prince Lucer gave a portraiture that was full of strength and artistic ability. Emily Dodd as Lady Sibyl Elton did painstaking work. The others in the cast are worthy of praise. Vogel and Deming's Minstrels 17; packed houses; strong attraction. Olivio, Ollie Young, and Benthan and Byrne received much applause. Two Merry Tramps 19; good patronage; pleasing entertainment. A Social Maid filled the house twice 20, presenting only a fair attraction. Old Si Stebbins 22. Blue Jeans 23. Jack and the Beanstalk 24. Quo Vadis 28. Three of a Kind 29. For Fair Virginia 30. Two Married Men 31.——ITEM: A reception will be given to Anna Hollinger, of Blue Jeans, by her many friends here. This is Miss Hollinger's home.

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FORT WAYNE.—OPERA HOUSE (F. E. Stouder, manager): Daniel R. Ryan co. closed a successful week 17. Repertoire: The Three Musketeers, Ingomar, Jim the Penman, A Midnight Marriage, The Fatal Wedding, A Celebrated Case, Withered Leaves, The Circus Girl, and A Night at the Club. Shore Acres 19; packed house. Charles G. Craig as Nathaniel was capital. Eugenie Blair in A Lady of Quality delighted a large audience. Three of a Kind 24. Hi Henry's Minstrels 26. Hello, Bill, 27. For Fair Virginia 29. Robert B. Mantell April 2.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Sapho 20; satisfactory performance; good business. A Lady of Quality 20 pleased a large audience. Jack and the Beanstalk 23. The City of New York 26. For Fair Virginia 31. Corinne April 2.——THE PHILLIPS (Murray and Swisher, managers): Josiah Joskins 14; fair business. Old Si Stebbins 21. Carner Stock co. 16-21.——ITEM: An attempt was made by the Good Citizens' League to prevent the performance of Sapho, but the play was given with the stairway scene cut out.

EVANSVILLE.—GRAND (King Cobb, manager): James O'Neill in The Musketeers 15; good house; performance satisfactory. Why Smith Left House 20; fair house. Children of the Ghetto 22. Under the Red Robe 28. The Little Minister April 4.——PEOPLE'S (T. J. Groves, manager): Hogan's Alley 18 did well. Howard-Dorset co. opened for a week 19 in The Winning Hand. His Husband's Mother's Boy 20; co. good. Brown's in Town 25. Little Trixie April 1.——ITEM: The condition of Manager Cobbs is improving.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Vogel and Deming's Minstrels 13 pleased a large audience. Under the Dome 15; light house; good scenic effects. Why Smith Left Home delighted a fair house 16. Maclyn Arbuckle, F. W. Peters, Dan Mason, M. B. Snyder, H. F. Roberts, Brandon Douglas, Mrs. E. A. Eberle, Annie Yeamans, Anita Bridger, and Gertrude Roosevelt deserve mention. A Social Maid 19; fair house; good performance. Sapho 21.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Under the Dome to fair audience 13; excellent scenic effects, but poor co. My Friend from India pleased a fair audience 16. Hogan's Alley 22. Old Si Stebbins 29.——ITEMS: Will Moore has signed with Vogel and Deming's Minstrels for the coming season.—Frank Moore, who has been with Sweeney and Alvido's Minstrels has returned home.—Frank Burns has left to join Frank Howard's Specialty co.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Rose Melville in Sis Hopkins (return) played to a large house 19, giving satisfaction. For Fair Virginia 22. A Temperance Town 26.——AUDITORIUM (H. G. Sommers, manager): Sapho drew a large audience 20. Alberta Gallatin in the title-role was supported by a very strong co., including Frank Lander, as Jean. Three of a Kind 22. Shore Acres 23.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman manager): For Fair Virginia 24. Harry Shannon co. 29. Wabash College Glee Club April 2.——GRAND OPERA HOUSE (John Brodie, manager): The Maid of Arran (local) 17; good house.——ITEM: Heineman's Black Star Minstrels (local) played to a packed house at Hammond 18.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Eugenie Blair in A Lady of Quality 17; fair business. Harry Shannon co. 19-24 in The Squire's Daughter, Paradise Regained, A Celebrated Case, My Cousin, Teddy, Frou Frou, and The Prince of Liars, opened to big business. Robert B. Mantell 30. Bryan's Comedians (return) April 2-7.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Sousa's Band drew a large house 15. James O'Neil in The Musketeers 16 gave one of the most meritorious performances of the season to big house. Sapho 19 with Alberta Gallatin to large audience. Faust-Carr co. gave a satisfactory performance of Fabio Romani 20.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Eugenie Blair in A Lady of Quality 16; good house. Old Si Stebbins 17; fair business. Why Smith Left Home pleased a fair house 19. Vance Comedy co. 22-24.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Kidnapped in New York 14; good house; satisfaction given. A Western Sport 17; small house; co. fair. Two Merry Tramps 23. Two Married Men 29. South Before the War April 10. Quo Vadis 12.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): John Griffith in The Three Guardsmen 15 pleased a good house. Two Merry Tramps 22. Hearts of the Blue Ridge 28. South Before the War April 9.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Hearts of Oak 12; crowded house, pleasing performance. Corinne in The Little Host 14; good business. The Sorrows of Satan 16; performance enjoyable; fair business.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): Mahara's Minstrels pleased a topheavy house 16. A competent co. presented Hogan's Alley 19 to a well filled house. Jeffries-Sharkey pictures April 5.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Walker Whiteside in Hamlet to large audiences 7; receipts $405. Si Plunkard 15; audience pleased. Mahara's Minstrels to good house 17. Mendelssohn Quartette 19; large house.

NOBLESVILLE.—WILD OPERA HOUSE (Leonard Wild, manager): My Friend from India 19 gave satisfaction to a big house. Bert Coote Comedy co. 26. South Before the War 30. Quo Vadis April 3. Robert Downing 6.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Hogan's Alley 12; good performance. Old Si Stebbins 16; good business; fair performance. My Friend from India 20; S. R. O. Vogel and Deming's Minstrels 24.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): The Dazzler pleased fair audiences 16, 17. Mahara's Minstrels 20; large business.——ITEM: Burr and Bowman, musical team, of this city, will leave 12 to join A. W.

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tan 17 pleased a large audience. Davidson Stock co. opened for a week 19. Sapho 26.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Two Merry Tramps 15; light house; poor performance. My Friend from India 17; large and pleased audience. Vogel and Deming's Minstrels 23. Little Trixie 24.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Vogel and Deming's Minstrels 20 were enthusiastically received by a crowded house. The City of New York 23. Blue Jeans 24.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): W. H. Hartigan in Dr. Jekyll and Mr. Hyde 16 gave excellent satisfaction to light business. Blue Jeans 22. A Temperance Town 28.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Dr. Jekyll and Mr. Hyde 12, 13; poor business; good performances. Hearts of the Blue Ridge 27.

HAMMOND.—HOHMAN OPERA HOUSE (T. E. Bell, manager): Muldoon's Picnic 25. A Man of Mystery April 1. Harry Shannon co. 2-7. How Hopper Was Side Tracked 8.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Vogel and Deming's Minstrels 15; excellent business and performance. Two Merry Tramps 17; pleased audience; good business.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Little Trixie 19; good house and performance. Hearts of the Blue Ridge 24. Blue Jeans 27. The Little Host April 3.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Old 81 Stebbins 14; satisfactory house and performance. How Hopper was Side Tracked 23.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Jules Walters in How Hopper Was Side Tracked 15; fair business; co. fair.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Why Smith Left Home 17; best co. here this season; good house. Two Merry Tramps 21.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Cinderella (local) 16; good production; S. R. O.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Otis Skinner 21. A Lady of Quality 23. Robert B. Mantell 28. Field's Minstrels April 2.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Squire Haskins 15; deservedly poor house. South Before the War 28. Quo Vadis 31.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Otis Skinner in The Liars 20 gave satisfaction to capacity.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Hi Henry's Minstrels 28.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): For Fair Virginia 23.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Hello, Bill, 24.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Secret Service 13. Under the Red Robe 20. Sapho April 7. James-Kidder-Hanford co. 9. Walsh-Macbowell co. 14.——GRAND OPERA HOUSE William Foster, manager): Sweeney and Alvido's Minstrels to packed houses 17; audiences pleased. Holden Comedy co. 19-24 in Knobs o' Tennessee, The Fool of St. Anne, The Denver Express, Dixie Land, Wife for Wife, A Girl from New York, and Nobody's Claim. The Heart of Chicago 26. A Hot Old Time 29.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Otis Skinner in The Liars 7; large and appreciative audience; receipts $450. Sousa's Band 9 pleased a large audience; receipts $600. Chase-Lister co. 12-17 opened to S. R. O. in The Pearl of Savoy, and presented during the week A Hot Time, Mother and Son, Fanchon the Cricket, Camille, and Our Bachelors; receipts for week $725. A Man of Mystery 22. The Heart of Chicago 30.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rochi, manager): A Romance of Coon Hollow 15 pleased a fair audience. Next Door 17; good houses; fair performances. Richards, Pringles, Rusco and Holland's Minstrels 27. Leon Herrmann 28. Chase-Lister co April 2-7. Sapho 10. The Evil Eye 11. James-Kidder-Hanford co. 12. Shore Acres 13. The Village Postmaster 16. Arizona 17.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Redmond Dramatic co. did good business 11-17. Plays presented: Side by Side, The Sailor, Davy Crockett, The Cashier, Rip Van Winkle, and The Streets of London. Sweeny and Alvido's Minstrels 22. Old Uncle Jed (return) 24. Blind Boone April 13.——ITEM: Senter Payton returned home 17 for a brief visit.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Next Door 14; top-heavy house; disappointing performance. Frederick Warde in The Duke's Jester 16; moderate business. Richards and Pringle's Minstrels 17; good houses. Sowing the Wind 21. Under the Red Robe 22. Si Perkins 24. Remember the Maine 29. The Heart of Chicago 31.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Frederick Warde gave excellent performance of The Duke's Jester to good house 15. A Man of Mystery 21. Sweeney and Alvido's Minstrels 23. U. T. C. 24. A Hot Old Time 28. Sapho April 6. The 4th Ship 9. The Village Postmaster 11. Arizona 13.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): A Romance of Coon Hollow 12; fair business. Alex Black in Miss Jerry 14. Next Door 15; fair business; acrobatic features good. Richards and Pringle's Minstrels 19; full house; pleased audience. Jeffries-Sharkey pictures 24. Side Tracked 25. Don't Tell My Wife 28. Eight Bells 30.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Beach and Bowers' Minstrels 17; big business; audience pleased. The Heart of Chicago 22. Under the Red Robe 24. Rentz-Santley co. 27.——ITEM: Wilson N. Miller joined Beach and Bowers' Minstrels here.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Secret Service 14. Sowing the Wind 15. Young Brothers' U. T. C. 17; big business. Other People's Money 24. James-Kidder-Hanford co. 29. The Air Ship 31.——ITEM: Manager Beall left for Chicago 18 and other points on a business trip.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Holden Comedy co. No. 1 11-17; good business; satisfaction given. Si Perkins 20; small house; poor co. Chase-Lister co. 26-31.——ITEM: The Elks will produce A Night in Bohemia shortly.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Next Door 13 pleased a fair sized audience. Richards and Pringle's Minstrels 16 gave satisfaction to large house. Remember the Maine 19; fair performance; small house. Under the Red Robe 21.

FORT DODGE.—MIDLAND THEATRE (S. T. Meserney, manager): A Bachelor's Honeymoon 15; performance good; attendance fair. Sowing the Wind 19.——KESSLER OPERA HOUSE (C. H. Smith, manager): Dark.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Warner Comedy co. closed a week's engagement 17 in What Happened to Smith; fair house. Bruns and Nina's Vaudeville co. 28. John B. De Motte April 2.

BOONE.—ARIES OPERA HOUSE (Ben R. Wiley, manager): Rusco and Holland's Minstrels 14; S. R. O.; good performance. Faust 17 was well attended; indifferent performance. Remember the Maine 20. Redmond Dramatic co. 26-31.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): A Bachelor's Honeymoon 14; good co.; full house. Remember the Maine 16; good house pleased. A Pair of Tramps 21; small house; co. inferior.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Ferris Comedians 12-17; good business. A Man of Mystery 20 was well received by small audience. Emma Nevada 22. The Heart of Chicago 23.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Richards, Pringles, Rusco and Holland's Minstrels 18; well filled house. A Man of Mystery 22. The Heart of Chicago 25. Don't Tell My Wife 27. Eight Bells 28.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Rusco and Holland's Minstrels 13; topheavy house; poor performance. Other People's Money 23. A Merry Company (local) 28.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Dark.——ITEM: John Keating (Lynn Udall), the song writer, is in the city visiting his parents.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Cleveland's Minstrels 17 pleased a fair house. Hogue Booth 23. Fifty-first Iowa Band April 7.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): McCarthy's Mishaps 15; fair business. Other People's Money April 5. Shore Acres 12.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Elks' Minstrels 15; large house; audience pleased.——ITEM: Manager Bear, of the Grand, has returned from New York.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Sowing the Wind 20. The Heart of Chicago April 3. A Poor Relation 17.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Will Carlton pleased a well filled house 17.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Clara Mathes co. 12-14; fair business. Under the Red Robe 15. A Breezy Time 17; crowded house; clever specialties.
THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Midnight in Chinatown 12; fair house. The Burglar 13; light attendance; audience pleased. Under the Red Robe 14. The Pirates of Penzance (amateurs) 16, 17; direction William Redly Hatch for Elks' benefit; good patronage. Clara Mathes co. 19-24 opened to good business. A Poor Relation 26, 27. Mr. Plaster of Paris 28.——AUDITORIUM (C. W. Bitting, manager): Park Sisters 17; pleasing concert; large audience. Gamble-McDonald concert 19; good attendance.——ITEM: The Crawford Theatre, of this city, has passed into the hands of the Amusement Syndicate, organized by J. R. Mulvane, the Topeka banker, who is treasurer, E. L. Martling, resident manager, being vice-president. Other officers are: F. C. Zehrung, of Lincoln, Neb., president, and O. T. Crawford, of Topeka, secretary. The theatre will be thoroughly refitted this Summer and additional scenery added. Besides the Wichita house, the syndicate owns theatres in St. Joseph, Topeka and Lincoln, and controls two at Leavenworth and others in Lincoln, Phoenix, Prescott and Albuquerque, making a good circuit, and offering inducements for good attractions.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Air Ship pleased light business 14. Marie Stuart was the best in the cast. Abbott Davidson, Catherine Palmer, and the Hale Sisters were good. A Texas Steer April 13. A Contented Woman 24.

WELLINGTON.—WOODS OPERA HOUSE (Bloch and Martin, managers): In Atlantic City 13 canceled.——AUDITORIUM (Charles J. Humphrey, manager): The best entertainment of the season at this house was given by the Park Sisters 16 to a large audience. This entertainment closed season at Auditorium.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Frank M. Wills in In Atlantic City pleased a good house 12. The City of New York 14; good business; co. fair. Hans Hanson 17; good business; co. good.

ATCHISON.—THEATRE (John Seaton, manager): Sowing the Wind 13. West's Minstrels to large and enthusiastic audience 15. Under the Red Robe 17. Arizona 20. A Breezy Time 22. The Village Postmaster 30. A Poor Relation 31.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): The Air Ship (return) 17 to capacity; audience pleased. Morey Stock co. 19-24. Chamberlain's Ten Nights in a Bar Room 27. Murray Comedy co. 29-31.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Midnight in Chinatown 17; delighted good house. Ernest Gamble, basso, 22. Chicago Stock co. 26-31. Hans Hanson April 4. Salina Military Band 5.

HUTCHISON.—OPERA HOUSE (W. A. Lee, manager): Midnight in Chinatown 13; fair business. Chicago Stock co. opened for a week 19 in The Middleman to S. R. O.; audience pleased.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Cinematoscope 8, 9; good business. The City of New York 15; good house; performance poor.

LYONS.—BUTLER'S OPERA HOUSE (H. D. Doddridge, manager): On the Firing Line 14; good entertainment; small house. Grosjean's Comedians 19-24. Hans Hanson April 6.

EUREKA.—OPERA HOUSE (W. W. Morris, manager): Heywood's Celebrities 20; good house; audience pleased. Max Bendix Concert co. 30.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Park Sisters 21.

KENTUCKY.

HENDERSON.—OPERA HOUSE (Leon L. Levi, manager): Howard-Dorset co. 12-17, presenting What Happened to Turner, The Circus Girl, The Two Orphans, His Mother's Husband's Boy, The Heart of the Mountains, and The Winning Hand; performances good; big business. Hello, Bill 21. Robert Downing 23. Brown's in Town 26.——ITEM: Manager Levi has leased the Opera House for next season, and will remodel it during the Summer.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): A Black Sheep 12; good business. The Heart of Maryland 14; good audiences. Children of the Ghetto 16, 17; fair business. Peruchi-Beldini co. 26-28. Richard Mansfield 29. Joseph Jefferson April 6.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): The Heart of Maryland to a good house 20; excellent performance. Quo Vadis 28. Why Smith Left Home April 17.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Brown's in Town 30. The Little Minister April 6. Lewis Morrison 9.

MAYSVILLE.—WASHINGTON OPERA HOUSE (I. D. Dye, manager): The Heart of Maryland 16; good house; excellent performance.

BOWLING GREEN.—POTTER OPERA HOUSE (J. M. Robertson, manager): Olympia Opera co. canceled 22-24. Peruchi-Beldini co. 26-31.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Busch, managers): Dark.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Ferrell, manager): Hello, Bill 20.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Leon Herrmann 16; fair house; good performance. Black Patti's Troubadours 18; full house; fair attraction. The Adventure of Lady Ursula 22. The Little Minister 26. May Cook 27, 28. A Wise Woman 31. The Girl from Chili April 2. A Texas Steer 6.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Ward and Vokes in The Floorwalkers 18; good business; performance excellent. Murray and Mack 24. A Texas Steer 25.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): Alba Heywood 22.

MONROE.—OPERA HOUSE (I. Sugar, manager): The Adventure of Lady Ursula 23.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Corse Payton Comedy co. began their second week 19 to capacity. Repertoire: Aristocracy, East Lynne, The Prodigal Daughter, Camille, The Black Ruby, The Plunger, My Kentucky Home, A Midnight Folly, Jim the Penman, and A Child of State. Louis Mann and Clara Lipman in Master and Pupil, and The Girl in the Barracks 26, 27. A Day and a Night 29. Chris and the Wonderful Lamp 30, 31.——PORTLAND THEATRE (E. E. Rounds, manager): Graham Genuine Southern Specialty co. 19-21; good business. Dear Hearts of Ireland 23, 24.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Daniel Sully in The Parish Priest 16 delighted a small audience; heavy storm. Kennedy's Players opened for a week 19 to fair business. Advertised repertoire: Woman Against Woman, The Two Thieves, She Couldn't Marry Three, East Lynne, The Heart of New York, The Bad Boy, Ten Nights in a Barroom, Graham's Southern Specialty co. 29. Jessie Harcourt co. April 2-7.

BIDDEFORD.—CITY OPERA HOUSE (K. W. Sutherland, manager): Daniel Sully in The Parish Priest 15; good house; fine production. Bennett and Moulton co. 26-31. Kellar April 2. Graham's Southern Specialty co. 6, 7.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Daniel Sully in The Parish Priest pleased a good audience 20. Gorman's Specialty co. April 4, 5. Jessie Harcourt co. 9-14.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Daniel Sully in The Parish Priest 17; pleased large audiences.——THE NOROMBEGA (F. W. Reed, manager): Two Jolly Tramps April 12-14.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Daniel Sully in The Parish Priest 19; fine performance; bad weather; light house.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): The Spooners 26-31. Primrose and Dockstader's Minstrels April 3.

AUGUSTA.—MEMORIAL HALL (Locke and Merrill, managers): Grahams' Southern Specialty co. 30-31.

BELFAST.—OPERA HOUSE (Bray and Maxwell, managers): Graham's Southern Specialty co. 27, 28.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Macauley-Patton co. 12-17 attracted large houses and gave good performances of The Minister's Son, Royal Rays, In Mizzoura, A Wasted Life, Hazel Kirke, and Mr. Hurleigh's Adventures. Huntley-Jackson Stock co. 22-24. A Battle Scarred Hero 29.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Edmund Vance Cooke presented Pot Luck with a Poet 16 to large and pleased audience. Peck's Bad Boy 24. Strakosch Opera co. 30, 31.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Strakosch Opera co. 29. Jeffries-Sharkey pictures 31.

MASSACHUSETTS.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): Frankie Carpenter co. 12-17; big business. Repertoire: Pawn Ticket 210, The Light on the Point, The Strange Adventures of Miss Brown, Struck Gas, Miss Roberta from Australia, A Texas Romance, Mugg's Landing, and The Great Brooklyn Handicap. His Excellency the Governor 20. Side Tracked 26. William Penn (local) 28, 29.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Lester Walter Stock co. presented A Prince of Russia, The Great North, In the Foot Hills, and The Fatal Wedding first part of 19-24. Opening business good. The Little Minister 27.——ITEM: The Cumings was dark evening of 16, as the Frankie Carpenter co. played at the Leominster Town Hall that night. The A. O. H. had arranged for the appearance of Mary Sanders at the Town Hall on this date, but were disappointed by Miss Sanders' canceling, and secured the Carpenter co. to take her place. Pawn Ticket 210 was given.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): A Day and a Night was presented again 19, and though minus the old stars went off with a good deal of life. Hattie Williams plays Ada Barr with pleasing vivacity, Frank Doane is doing Marble Heart, and W. H. Currie has his old part of the manager. Lewis Morrison pleased a fair sized house with Frederick the Great 20; his characterization of the famous old monarch being strong and effective. The support throughout was good. Florence Roberts, as Barbarina, especially so. The Prince of Egypt was ably presented by local amateurs 21, 22. Kellar 23. A Runaway Girl 27, 28. Henry Irving and Ellen Terry 29. The Girl from Maxim's April 2. May Irwin 4. At Piney Ridge 5.——THE AUDITORIUM (Buck and Kellar, managers): Just Before Dawn 19-21; co. adequate one; the work of Hugh Gibson being especially good. Big Sensation co. 29-31.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Girl from Maxim's 16. A Bunch of Keys 17 made merry with a large audience. Waite's Comedy co. began a two weeks' engagement 19, with a performance of A Dead on Wall Street, followed during the first week by A Husband on Salary, Worth a Million, The Burglar, What Happened to Smith, The Kidnappers, My Uncle from Maine, Rip Van Winkle, and A Colorado Heiress; business good. Specialties by Little Queen Mab, the Wilsons, Fanny Granger, and Edna Murcella.——RICH'S THEATRE (A. E. Rich, manager): The Missouri Girl 22-28.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Spooners opened for a week 19 in The Wages of Sin to S. R. O., followed by Trilby. That Girl from Texas, The Judge's Wife, The Pearl of Savoy, The Buckeye, The Old Lime Kiln, and Dr. Jekyll and Mr. Hyde. Excellent specialties by Cecil Spooner and John A. West. Co. one of the best. Girls and the Wonderful Lamp 26, 27. The Girl in the Barracks 30. A Runaway Girl 31.——ITEM: The Pitts Summer Theatre is being renovated for the coming season. Gunn and Flynn will do the booking.

WORCESTER.—THEATRE (James F. Rock, resident manager): Robinson Opera co., presenting The Bohemian Girl, Olivette, Fra Diavolo, and similar auditions, did a fair business 19-24. Laura Clement, Jules Chazetti, and Ben Lodge did the best work. Chauncey Olcott 27, 28. A Runaway Girl 29. The Girl in the Barracks April 2. At Piney Ridge 3, 4.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): J. K. Emmet and Lottie Gibson in Fritz in a Madhouse proved a big winner 19-24. Brown's in Town 26-31.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Kellar gave an excellent performance before a large audience 22. Mary Howe Concert co. 23; large audience. Brown's in Town 24. Town Topics 27. The Little Minister April 2. A Colonial Girl 3. Because She Loved Him So 7.——WILSON THEATRE (Thomas Hanley, manager): Grimes' Cellar Door did big business 17. Bon Ton Stock co. 26-31.——ITEM: The Choral Society rendered Camille St. Saen's Christmas oratorio at Notre Dame Church 22 before a large gathering.

LOWELL.—OPERA HOUSE (Fay Brothers and Horsford, managers): His Excellency the Governor 19. Jeffries Sharkey pictures 20, 21; small houses. Daniel Sully in The Parish Priest 22; good house. Chauncey Olcott in A Romance of Athlone 23, 24.——MUSIC HALL (W. H. Reedy, manager): A vaudeville bill, including Duffy, Sawtelle and Duffy, the Elroys, Della Rocca, the Howard Brothers, Marant Ashton, the Wilson Family, and Sisters Garrity, pleased large houses 19-24. Just Before Dawn 26-28.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Bon Ton Stock co. 19-24 opened to tremendous business with The Black Flag, and filled the house all the week with A Desperate Man, The Census Taker, In the Name of the Czar, Love and War, The Golden Giant Mine, and The Castaway; co. above average. His Excellency the Governor 27. The Wealthy Widow Wiggles 29. The Prince of Egypt (local) 30, 31. The Katzenjammer Kids April 2, 3.

NEW BEDFORD.—THEATRE (William B. Cross, manager): His Excellency the Governor 21. Chris and the Wonderful Lamp 22. Jere McAuliffe co. 23, 24 will present Niobe, The New Fire Patrol, What Happened to Bones, and Under Sealed Orders. Frankie Carpenter co. 26-31. Advertised repertoire: Pawn Ticket 210, The Strange Adventures of Miss Brown, Miss Roberta from Australia, A Texas Romance, Mugg's Landing, The Great Brooklyn Handicap, The Light on the Point, and Struck Gas.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Spooners did good business 12-17. Repertoire: That Girl from Texas, Trilby, The Pearl of Savoy, The Old Lime Kiln, The Buckeye, The Judge's Wife, Dr. Jekyll and Mr. Hyde, and The Wages of Sin. Jere McAuliffe co. opened for four nights in The Fire Patrol to large and pleased audience 19. Elroy Stock co. 26-31.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Elroy Stock co. closed a week's engagement 17 to good business. Plays last half of week: Shall We Forgive Her, The Land of the Midnight Sun, Sapho, Northern Lights, and The Cotton Spinner. The Magistrate was given by amateurs 19. Chauncey Olcott 21, 22. Chris and the Wonderful Lamp 23, 24. Robinson Opera co. 26-31. Morrison Comedy co. April 2-7.

LYNN.—THEATRE (Dodge and Harrison, managers): Chauncey Olcott in A Romance of Athlone 19. The Missouri Girl 23, 24. Burrill Comedy co. 26-31.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): Irwin's Burlesquers 15-17 pleased crowded houses. Imperial Vaudeville co. 19-21; performance and attendance satisfactory. Just Before Dawn 22-24. A Wise Guy 26-28. Side Tracked 29-31.

TAUNTON.—THEATRE (Gilbert Padelford manager): Frankie Carpenter co. 19-24 opened in Pawn Ticket 210 to immense business, and continued to large houses with The Strange Adventure of Miss Brown, Miss Roberta from Australia, A Texas Romance, Mugg's Landing, The Light on the Point, Struck Gas, and The Great Brooklyn Handicap.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Corse Payton Southern Stock co. 19-24 in The Parisian Princess, My Kentucky Home, Drifted Apart, The Octoroon, The Galley Slave, A Member of Congress, A Gigantic Liar, and The Law of the Land opened to good business, followed by S. R. O.; best repertoire co. of the season.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Washburn's Minstrels 17; fair business. Lewis Morrison in Frederick the Great 19; small audience; fine production. The Cherry Pickers 21, week attraction; poor attendance. Grimes' Cellar Door 23.——EMPIRE (T. F. Murray, manager): King Dramatic co. 19-24; large business.

WALTHAM.—PARK THEATRE (W. R. Hill, manager): A Female Drummer 16; good performance; large house. The Shamrock and the Rose (local) 17; S. R. O.; good performance. Mary Sanders canceled 19. D'Ormond-Fuller co. 26-31. Side Tracked April 2. The Wealthy Widow Wiggles 4. Town Topics 11.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Washburn's Minstrels 20; fair performance and house. Fritz in a Madhouse 26. A Colonial Girl 31.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Grimes' Cellar Door 21; first class performance; S. R. O.

MARLBORO.—THEATRE (F. W. Riley, manager): D'Ormond-Fuller co. closed a fair week 17. Side Tracked 24. The Little Minister 29. Town Topics 31.

GARDNER.—OPERA HOUSE (H. B. Edgell, manager): Washburn's Minstrels 23. Burrill Comedy co. April 2-7.

GLOUCESTER.—CITY HALL (Fitz McIntosh, manager): Washburn's Minstrels April 3.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, manager): Dark.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Corinne in The Little Host did fair business 16. The support was good including R. E. Graham. Robert B. Mantell 23. Al. G. Field's Minstrels 24.——GRAND (O. Stair, manager): McFadden's Row of Flats proved a really good attraction, and did the large business it deserved 15-17. The Sleeping City 18-21 opened to the usual Sunday night crush, and the business will undoubtedly continue good. Rose Melville in Sis Hopkins plays her third engagement here this season 22-24. The house is sold for the entire three nights.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Mr. Fadden's Row of Flats pleased a good house 14. Sapho 17; S. R. O.; good co. Daniel R. Ryan co. opened 19 for a week to crowded and pleased houses. Plays: The Three Musketeers, A Celebrated Case, Brigands, The Fatal Wedding, Jim the Penman, A Wife's Martyrdom, and Sapho. A Lady of Quality 27. Field's Minstrels 29. A Man of Mystery April 3. The Heart of Chicago 5. Leon Herrmann 9.

TRAVERSE CITY.—SCHNEIDER'S GRAND OPERA HOUSE (——, manager): Side Tracked 12; full house and pleased audience. What Happened to [illegible] CITY OPERA HOUSE (John Wi[illegible] Stock co. 5-10 in The C[illegible] Ranch 16, The [illegible] For Her Sake, and

A Santiago Comrade; crowded houses; performances good.

BAY CITY.—WOOD'S OPERA HOUSE (F. P. Walter, manager): Russ Whytal in For Fair Virginia 14; fair business. Side Tracked did fairly 16. Walker Whiteside gave good presentations of The Red Cockade and Hamlet 17. A Hot Old Time pleased a fair house 20. Robert B. Mantell 21. Field's Minstrels 23. Sis Hopkins 26. Otis Skinner 27.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Corinne in The Little Host 17 pleased good house. Robinson's Opera co. 19, 20, playing Said Pasha, and The Chimes of Normandy, gave satisfaction to topheavy houses. A Hot Old Time 21.——EMPIRE THEATRE (Walters and Peltier, managers): Dark.

YPSILANTI.—OPERA HOUSE (Quirk and Gallup, managers): Sun's Minstrels 6; good performance. Special mention is due S. J. Bennett. For Fair Virginia 18; small house. Shore Acres 20; fine performance; fair business. A Hot Old Time 22. The Heart of Chicago 26. Rose Melville 30. The Telephone Girl April 2.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Finnigan's 400 14; good business. Walker Whiteside presented Hamlet 15 to capacity. A Hot Old Time deserved better patronage 16. Field's Minstrels 26. Sis Hopkins 29. The Heart of Chicago 31.

JACKSON.—ATHENAEUM (H. J. Porter, manager): Finnigan's 400 13; fair business. Corinne in The Little Host 15; large house; co. excellent. A Hot Old Time, with Gracie and Burnett, 16; light house owing to storm; excellent attraction. Shore Acres 21. The Three Musketeers 23. The Sleeping City 24.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): For Fair Virginia 16; fair business. Finnigan's 400 18; deservedly light business. Three of a Kind 20; light business; performance good. German Theatre co. 21. A Hot Old Time 23. Field's Minstrels 27. Otis Skinner 28. A Lady of Quality 30.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): For Fair Virginia 15; fair house. Walker Whiteside 16 in Hamlet; good audience; satisfaction given. Side Tracked 17; small house. A Hot Old Time 19. Robert B. Mantell 20. Field's Minstrels 22.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Rose Melville in Sis Hopkins pleased a large audience 20. For Fair Virginia 21; good business; good, strong co and interesting play. The Sleeping City 22. Otis Skinner 23. Robert B. Mantell 26.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): A Hot Old Time 15 pleased good audience. For Fair Virginia 20; first class production; good business. Walker Whiteside 21. Robert B. Mantell 24.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Sun's Minstrels 17; small house; fair performance. Corinne in The Little Host 19; large house; audience pleased. M. S. Robinson Opera co. 26-28. Otis Skinner 29.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Fronsdorf, manager): John Grith in The Three Musketeers pleased a good audience 16. Three of a Kind 21. Mack-Fenton Stock co. 26-31.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Alberta Gallatin in Sapho drew a good house 14. Otis Skinner 22. A Man of Mystery 29. Ariel Quartette 30.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): The Hottest Coon in Dixie 21. Walker Whiteside 28. What Happened to Jones April 4. J. K. Emmet and Lottie Gilson 12.

OWOSSO.—SALISBURY OPERA HOUSE (C. R. Salisbury, manager): Finnigan's 400 15 pleased a good house. John Griffith 21. Rose Melville 26. Sun's Minstrels April 3. Under the Dome 13.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Shore Acres 22. The Heart of Chicago April 6.

MANISTEE.—THE GRAND (Edward Johnson, manager): Side Tracked 14; good performance; S. R. O.

MINNESOTA.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): McCarthy's Mishaps 16; light house; poor performance; Frederick Warde in The Duke's Jester 17; receipts $365; performance satisfactory. In the title role Mr. Warde gives an artistic portrayal and is aided by a superb co. Charles D. Hermann, Frank Henning, John Sturgeon, Harry C. Barton, Alexander McKenzie, Charles H. Clarke, Raymond Gilbert, S. G. Johnson, Henry Buckler, Gregory Raymond, J. H. Bothner, George Halpin, Mrs. Clarence Bruse, May Warde, Louise Meredith, and Elisa Purcell deserve mention.

DULUTH.—LYCEUM THEATRE (R. Z. Williams, manager): The Hottest Coon in Dixie 13; fair business. Jeffries-Sharkey pictures 16; big house. Fanny Rice 19 pleased a large audience. The Highwayman 23. What Happened to Jones 24. A Yeoman Yeoman 26. Walsh-MacDowell co. 30, 31.

OWATONNA.—METROPOLITAN OPERA HOUSE (A. K. Ware, manager): McCarthy's Mishaps 19; small house; fair performance. Georgia Minstrels 20. John Dillon 30. A Hot Old Time April 3. Morrison's Faust 18.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Harry Corson Clarke in What Happened to Jones 14; fair house; performance excellent. Max Bendix Concert co. 16; small house pleased.

MANKATO.—THEATRE (Bear and Beall, lessees; C. H. Grieble, Jr., resident manager): Fanny Rice 22. McCarthy's Mishaps 23. Other People's Money 31. Scalchi Concert co. April 2. Redmond Dramatic co. 9-14.

ST. PETER.—OPERA HOUSE (H. J. Ladcke, manager): John Dillon in Bartlett's Road to Beltsville 19; good performance; fair house. McCarthy's Mishaps 24.

FARIBAULT.—OPERA HOUSE (C. R. White, manager): Cleveland's Minstrels 16; poor business and performance. Georgia Minstrels 19; fair business; performance fair. Fanny Rice 21. John Dillon 22.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): A Bachelor's Honeymoon 13; excellent performance; full house. Will Carleton 20. McCarthy's Mishaps 21.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Sousa's Band packed the house 12. The Telephone Girl 21. Fannie Rice 22. Georgia Minstrels 28.

STILLWATER.—GRAND OPERA HOUSE (R. W. Durant, manager): For Honor's Sake (local) 17; crowded house.

ST. CLOUD.—DAVIDSON OPERA HOUSE (R. T. Davidson, manager): Dark.

MISSISSIPPI.

GREENVILLE.—LAKE'S OPERA HOUSE (H. R. March, manager): Olympia Opera co., headed by Fannie Myers, Sylvan Langlois, Dan Young, and George Miller, gave delightful performances of Boccaccio, Fra Diavolo, Giroflé-Girofla, Trial by Jury, and Cavalleria Rusticana 15-18. Krause-Taylor co. opened for a week 19 in A Home Affair; large house; co. and specialties good.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Rubie-Kreyer co. 12-14 presented The Brand of Cain, Wife for Wife, and Uncle Nat's Money; poor business. A Texas Steer to good house 16. Jefferson Comedy co. in Rip Van Winkle to capacity 19. The Little Minister 20.

COLUMBUS.—O'NEILL THEATRE (Gardner and Selig, managers): Morrison's Faust 13; receipts $425; delighted audience.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): A Texas Steer 17 pleased a fair house.

PORT GIBSON.—OPERA HOUSE (I. R. Davidson, manager): Jefferson Comedy co. 20.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): West's Minstrels 16; large house; giving satisfaction. Secret Service 17. Under the Red Robe 19. James O'Neill 20.——LYCEUM THEATRE (C. U. Philley, manager): Sowing the Wind 11, 12. Other People's Money 18, 19 opened to S. R. O.; performance good. A Breezy Time 20, 21. Uncle Josh Spruceby 23.

HANNIBAL.—PARK THEATRE (J. R. Price, manager): Murray Comedy co. 12-17 in The Engineer, The Senator's Daughter, Foggy Ferry, Uncle John's in Town, Forget-Me-Not, and Chic; business good. The Heart of Chicago 20. Why Smith Left Home 24. Ferris Comedians 26-31. The Village Postmaster April 2. Sapho 3. Arizona 7.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Frank M. and John B. Wills in In Atlantic City and Two Old Cronies 14, 15; small business; co. weak. A Poor Relation 15, 16; good houses; satisfactory performance. The Air Ship (return) 18, 19; good business. Arizona 23 and 25.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Myrkle-Harder co. 12-14 in The Heart of Georgia, For Her Sweet Sake, and Miss Fresh from 'Frisco; fair houses; co. average. A Poor Relation 19, 20. The Air Ship 22. Arizona 24. Murray Comedy co. 26-28. Morrison's Faust 30.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): The Crows 12-17 presented A Castaway, A Duel of Hearts, Monte Cristo, Faust, Cyrano de Bergerac, The Irish Doctor, and Mistakes in a creditable manner to medium patronage. J. Earl Barrington made a hit.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Novelty Entertainers (return) 14; large audience; performance pleasing. Jeffries-Sharkey pictures 2, 3. A Wise Woman 18.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): A Poor Relation 9. Other People's Money 13, and A Hot Old Time 16 gave satisfaction to good houses. Huebner Settle co. 26-31.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): A Poor Relation 12; excellent performance; fair house. The Air Ship 15; fair performance; small house.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Other People's Money 16; fair business; good performance. Morey Stock co. April 16-21.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Beach and Bowers' Minstrels 15; good show and house. The Crows 19-24. A Breezy Time 29. A Wise Woman April 10.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Old Uncle Jed 12; good house. A Hot Old Time 13 pleased big house.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venerable, manager): The Air Ship canceled 17.

MEXICO.—FERRIS GRAND (Hatton and Clendenin, managers): Dark.

CLINTON.—OPERA HOUSE (Bixman and Co., managers): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Walsh-MacDowell co. 15-17 in La Tosca, Fedora, and Cleopatra. The Flints (return) 18-20. Scalchi Concert co. 21. Richards and Pringle's Minstrels 22-24. Harry Corson Clarke 25, 26. Toll Gate Inn (return) 27. In Paradise 29-31. Who is Who April 1-3.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Quo Vadis 18-31, with Russell Bassett as Petronius, and Lillian Kemble as Lygia.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Feavey, managers): Scalchi Concert co. 19. Harry Corson Clarke 23. Toll Gate Inn 28. Who is Who April 4. Black Crook co. April 5.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): What Happened to Jones 23. Richards and Pringle's Minstrels 26. Black Crook 30.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Richards and Pringle's Minstrels 27. Toll Gate Inn 30. Who is Who April 6.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Georgia Minstrels 19. Walsh-MacDowell 20. What Happened to Jones 24.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Richards and Pringle's Minstrels pleased a packed house 16. Scalchi Concert co. 17.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Sowing the Wind 14. Secret Service 16. West's Minstrels 17; fine house; good vocalists and fine acrobats. Other People's Money 21. The Village Postmaster 27. James-Kidder-Hanford co. 30.——THE FUNKE (Crawford and Zehrung, managers): Manhattan Stock co. 12-17; fair houses. Myrtle and Harder co. 19-24 opened in A Hoosier Heroine to crowded house; co. above average. The Flints 26-31.

HASTINGS.—KERR OPERA HOUSE (James Elberti, manager): Devil's Auction 16; good business.——ITEM: W. Schellack, for four years manager of the Kerr, resigned March 1, and is succeeded by James Elberte, who has been stage-manager for a number of years.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Knobs o' Tennessee 15; fair business; good performance. Devil's Auction 17; poor business; excellent production.——Charles H. Haystead will manage Nankeville's Eastern Human Hearts co. next season.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Uncle Josh Spruceby 15; good business; satisfaction given.——STEELE'S OPERA HOUSE (A. V. Pease, manager): Dark.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Devil's Auction 15; fair business; satisfaction given. James-Kidder-Hanford co. 28. Manhattan Stock co. April 2-7.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Black Crook, Jr., 14; fair business; poor performance. Uncle Josh Spruceby 19; good business; poor performance. A Poor Relation April 5.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Manhattan Stock co. opened for a week 19 in The Chain of Evidence to good business. The Air Ship 28.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Knobs o' Tennessee 16; fair house; excellent performance.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Other People's Money 20. The Air Ship 27. A Poor Relation April 3.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Knobs o' Tennessee 19; good business; audience pleased. Morrison's Faust April 4.

YORK.—THE AUDITORIUM (J. A. Parks, manager): Black Crook, Jr., 15. A Poor Relation April 6.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Ruben Glue (local) 22.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): The Air Ship 28.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Daniel Sully in The Parish Priest 14; fair house; performance excellent. J. K. Emmet and Lottie Gilson in Frits in a Madhouse 16; fair house. Chauncey Olcott in A Romance of Athlone 20; packed house, Maritana (Elks' benefit) 21, 22. The Merchant of Venice 23. Corse Payton Comedy co. 26-31.——PARK THEATRE (Ormsby A. Court, manager): A Breach of Promise 15-17; fair business. Kilroy Stock co. 19-24 opened to S. R. O. Repertoire: The Secret Enemy, Sapho, The Opium Fiend, The Land of the Midnight Sun, A Spring Chicken, Shall We Forgive Her, Northern Lights, and The Cotton Spinner. The Knickerbockers (ushers' benefit) 26-28. The Missouri Girl 29-31.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Burrill Comedy co. opened 19 to good business. Repertoire: The Bogus, Infatuation, A Flag of Truce, Michael Strogoff, Paradise Regained, and Saved from the Sea. The Merchant of Venice 26. A Colonial Girl 28. The Girl in the Barracks 29.

NASHUA.—THEATRE (A. H. Davis, manager): Frits in a Madhouse pleased a fair house 17. Katherine Rober co. opened for a week 19 to good receipts. Repertoire: Killarney, Shall We Forgive Her, Romeo and Juliet, A Nutmeg Match, Madame Sans Gene, and The Clemenceau Case.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Shea-McAuliffe co. closed a week of good business 11. Daniel Sully in The Parish Priest 21 drew fairly and pleased immensely. A Day and a Night 28. Robinson Opera co. April 2-7.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Dear Hearts of Ireland pleased a fair house 20. D'Ormond-Fuller co. April 2-7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Dark.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Frallinger, manager): Gorton's Minstrels 16; fair house; performance poor, owing to illness of several of co. Man's Enemy 17; attendance fair; performance excellent. Theodore Roberts scored a big hit. Sawtelle Dramatic co. (return date) opened 19; stormy night to fair business in the Victorian Cross. Repertoire: May Blossom, A Country Courtship, A Race for Life, On the Hudson, Daughter of the Mine, The Midnight Flood, Across the Continent, Lost at Sea, and Sapho; co. good.——ITEMS: J. Harvey Briggs joined the Gorton's Minstrels here.—The new vaudeville theatre on Young's Pier will open April 1.

CAMDEN.—DEWEY THEATRE (Dr. W. H. Long, manager): Carl Herbert Stock co. drew S. R. O. 19-24 in a creditable production of Hamlet. Mr. Pates as Hamlet, and Miss Miner as Ophelia showed ability. Frederick Forrester, Miss Lambert, and Marion Longfellow also pleased. East Lynne 26-31.——ITEMS: Manager Long has been in the West on a business trip.—Joseph Mitchell, of the Dempsey-Mitchell co., is in Camden for a few days.—William Angereth and Elsie May, of the Dewey Stock co., are in Columbus, O.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Gibney-Hoeffler co. 19-24 in The Woman in Black, The Last Stroke, Jack o' Diamonds, A Country Girl, The Prince of Liars, and The Black Flag; fair houses; co. capable. A Merry Chase 26-28. Dad in Harness 29-31.——OPERA HOUSE (John J. Goetchius, manager): A Young Wife 19-21; fair audiences; co. good. The Cherry Pickers 22-24; pleased audiences. Wolford-Sheridan co. 26-31.

HOBOKEN.—LYRIC THEATRE (H. J. Sauller, manager): A Wise Guy pleased large audiences 19-21. Especially good work was done by Edmund Hayes and Emily Lytton. Remember the Maine 22-24 opened to large audience; co. poor. The Woman in Black 26-28.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Remember the Maine 15; performance excellent. Welsh Brothers' U. T. C. 17 pleased large audiences; receipts $418. The Sunshine of Paradise Alley 31.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Remember the Maine pleased a good audience 16. Gorton's Minstrels 26. The American Girl 30. Grimes' Cellar Door April 2.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Remember the Maine 17; good business; co. excellent. Gorton's Minstrels 23. The American Girl 29.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Gorton's Minstrels 19; performance fair; big house. The American Girl 21; pleased a good house. Sawtelle Dramatic co. 26-31.

LAKEWOOD.—ACADEMY OF MUSIC (J. R. Dickinson, manager): Gorton's Minstrels 24. Frank Cushman's Minstrels April 8-10.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Welsh Brothers' U. T. C. 19; good business. Edith Morton Concert co. 21. Clorinda 24.

WASHINGTON.—OPERA HOUSE (Robert Patty, manager): Welsh Brothers' U. T. C. pleased a large house 20. Gorton's Minstrels 31.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittinger, manager): Too Much Money 12; fair audience pleased. Barlow Brothers' Minstrels 14 canceled.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): A Day and a Night 15; good business. The Gunner's Mate 16. Keller 17 proved better than ever. De Wolf Hopper in The Charlatan 20; S. R. O.; audience appreciative. Mr. Hopper's support was excellent. Jessie Mackaye making a strong individual hit. The New York Brewer to a delighted audience 21. Through the Breakers 22. Dad in Harness 24. Modjeska 28. The Katzenjammer Kids 30. The Cherry Pickers 31. Shenandoah April 3. Alice Nielsen 4. A Trip to Chinatown 7. Superba 11.——ITEMS: The minstrels and cake walk, April 6, under the management of McDonald and Helme, of the Van Curler staff, promises to be a big success. The direction of the stage will be by Harry J. Clapham, the minstrel, who resides here.—James F. Shea, who died at Cohoes March 17, was at one time assistant stage-manager of the Van Curler.—Mrs. Hopper, mother of De Wolf Hopper, visited here March 20, and witnessed the production of The Charlatan.—A delegation of local Elks visited the Amsterdam Lodge 21, assisting in the initiation of several candidates.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Jefferson De Angelis in The Jolly Musketeer 16; large house; satisfaction given. The Katzenjammer Kids 17; good business. Waite Stock co. 19, 20 in Out in the Streets, The Orphans of New York, and False Colors; large business. Herbert Kelcey and Effie Shannon in The Moth and the Flame 21; large house; enjoyable performance. White's Stock co. 22-24.——GLOBE THEATRE (E. L. Johnson, manager): Parisian Belles 29-31.——ITEMS: Dillon and Marrian will be at the head of their own minstrels next year.—The Elks street fair will be held July 2-7. Dan Quinlan, who has been selected as director, will enter upon his duties May 1.—The Elmira Street Railway Co. has purchased Horick's Glen and will run opera during the Summer at that place. Harry F. Dixie has been engaged as manager.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): De Wolf Hopper 22. Annie Russell 23.——BASTABLE THEATRE (Sam Shubert, manager): The stock co. gave excellent performances of Diplomacy 12-17; large houses. J. Henry Kolker played Henri in a dignified manner and with intelligence. William Wolcott was a manly Julian. Meta Maynard a sweet and sympathetic Dora. Ethel Brandon a forceful Zicka, and Leslie Morosco did a clever character bit as Baron Stein. Other parts were acceptably taken by Mrs. J. P. West, Emilie Melville, Channes Olney, and Harrison Armstrong. Nancy and Co., 19-24. A Bachelor's Romance 26-31.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Gibney-Hoeffler co. closed its engagement to fair business 17. George W. Wilson and his excellent co. 19-24 opened to S. R. O. Plays presented first part of week: A Social Outlaw, Two Christmas Eves, The Inquisitive Darky, Harbor Lights, The Luck of a Factory Girl, and The Great Diamond Robbery; plays well presented and scenic effects good; specialties by Louise Horner, the Columbia Comedy Four, Marty Ward, W. J. Hagan, George Ovey, and Hurley, and John Harty, besides a ladies' orchestra and vitagraph and illustrated songs. Daniel Sully April 2.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): Edward Harrigan in Old Lavender 15; good business; satisfactory performance. A Colonial Girl 24. Shenandoah 29.——OPERA HOUSE (F. E. Pruyn, manager): Manhattan Club Burlesquers 26.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Brown's in Town 21; good performance; good business. Clayton Kennedy made the hit of the evening. A Milk White Flag 31. Edward Harrigan April 12.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): George W. Monroe in Mrs. B. O'Shaughnessy 15-17; good houses. De Wolf Hopper in The Charlatan 19; large audience. A Bunch of Keys 20, 21; satisfactory business. Through the Breakers 22, 24.——RAND'S OPERA HOUSE (Martin and Halligan, managers): George W. Wilson co. 15-17 in Harbor Lights, The Great Diamond Robbery, The Romany Rye, Forging His Chains, and The Luck of a Factory Girl; fair business; good co.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Keller entertained a fair audience 16. Brown's in Town pleased large audiences 17. Mlle. Pilar Morin ably assisted by Marie Dendl, Joseph Totten, and R. G. Williams, presented Mlle. Fifi 20 before a fair audience. Through the Breakers 21; large audience; excellent performance. Fanny McIntyre did especially good work. A Young Wife 23. Modjeska 29. The Wizard of the Nile 7.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Edward Harrigan in Old Lavender and Nugent the Rubber 17; large and delighted audience. Father J. P. McLaughlin 20 in Melodies of Ireland pleased S. R. O. A Colonial Girl 23. Shenandoah 27. The Gunner's Mate 29. The Little Minister April 3. Daniel Sully 5. Diamond Brothers' Minstrels 7.——BROADWAY THEATRE (George Corliss, manager): Manhattan Club Burlesquers 24.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Master and Man (local) 16; fair house and performance. The Gunner's Mate 17 did not receive the patronage it merited, the audience being of only fair proportions. The co. is a strong one, and special mention is due F. A. Yelvington and Marion Berry. A Colonial Girl 21. King of the Opium Ring 22. Thomas E. Shea 26-31. Mande Adams April 3. Shenandoah 4. May Irwin 7.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): A Day and a Night 14, 17, did a fair business; performance satisfactory. Keller 19; good business. De Wolf Hopper 21. A Colonial Girl 22. Adolph Phillips 23, 24.——JACOBS' LYCEUM (H. R. Jacobs, manager): Side Tracked 19-21; big business; performance good. Town Topics 22-24.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Empire Stock co. closed a week of good business 17. Plays presented: The Stowaway, The Turn of the Tide, Between the Acts, The Burglar, The Heart of the Klondike, The Great Monopoly, and On the Bowery. Boston Ladies' Symphony Orchestra played a crowded house 19. 'Way Down East April 5. Diamond Brothers' Minstrels 11.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Cowell, manager): The Gunner's Mate 15. Edward Harrigan in Old Lavender to good business 19; satisfactory performance. Manhattan Club Burlesquers 22. Cinematograph 23, 24. Sapho 26. The Cherry Pickers 29. Shenandoah April 2. Jefferson de Angelis 4.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Al. Reeves' co. 16; large house; performance good. Mlle. Fifi 19, was well received by a fair audience. A Colonial Girl 20; fair house. King of the Opium Ring 21. Himmelein's Ideals 26-31.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Manhattan Club Burlesquers 20; satisfactory performance; large house. Edward Harrigan 27.——ITEM: Mrs. Frank Wooley has gone to Philadelphia to join her husband, who is with the Milton-Aborn Opera co.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Keller pleased a good sized house 21. A Bunch of Keys 22. Boston Ladies' Symphony Orchestra 23. Elks' Minstrels 27. The Katzenjammer Kids 29. The Cherry Pickers 30. Diamond Brothers' Minstrels April 4.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, manager): The Katzenjammer Kids attracted a fair audience and pleased 16. Church-Cook Stock co. opened for a week 19 to a crowded house. Maude Hillman co. 26-31.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Keller filled the house 15. Jefferson De Angelis in The Jolly Musketeers delighted S. R. O. 19. The Katzenjammer Kids did fair business 20, 21. White's Faust 27. A Milk White Flag 28. Modjeska 30. A Bunch of Keys 31.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Dad in Harness 19; light house; co. poor. Jefferson De Angelis in The Jolly Musketeer 21; large attendance; co. first-class. A Bunch of Keys 28. Diamond Brothers' Minstrels 30.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Sunshine of Paradise Alley to fair and satisfied audiences 16, 17. Keller 20; fair and pleased audience. Brown's in Town 24. The Cherry Pickers 28. Shenandoah 30.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Brown's in Town 9; fair house; satisfactory performance. Ein New Yorker Brauer 15; crowded house; excellent performance. The Corner Grocery 29.

CANANDAIGUA.—GRAND OPERA HOUSE (D. C. McKechnie, manager): Shannon of the Sixth 15 pleased a large audience. Bon Ton Burlesquers 22. White's Faust 23. A Bunch of Keys 29. A Trip to Chinatown April 2. Edward Harrigan 6.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Humpty Dumpty 17; light house. Adolph Phillip in Ein New Yorker Brauer 19; small but pleased audience. U. T. C. 24. My Friend from India 31.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; S. K. Vail, manager): Uncle Josh Spruceby 15; S. R. O.; fair performance. Gay Brothers' Minstrels 17; poor business; satisfaction given. Humpty Dumpty 19 gave satisfaction to big business. Kelcey-Shannon co. in The Moth and the Flame 20; big business; performance excellent. A Jay from Jayeville 26, 27.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Boston Ladies' Symphony Orchestra 14 pleased S. R. O. Ten Nights in a Barroom (local) 17, direction George Drummond; fair house. Monte Carlo Girls 20. Edward H. Frye April 3.——ITEM: Mrs. L. B. Bassett has been seriously ill the past two weeks with la grippe, but is now convalescent.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Jefferson De Angelis 20 in The Jolly Musketeer drew large house and pleased. The Katzenjammer Kids 23, 24. A Bunch of Keys 27. Modjeska 30. A Milk White Flag April 2. A Trip to Chinatown 4. The Corner Grocery 6.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): King of the Opium Ring 20; poor performance; big house. The Wealthy Widow Winnies 22 gave satisfaction to a good house.——ITEM: The Wealthy Widow Winnies co. gave an entertainment to the inmates of the Matteawan State Hospital 22.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Jefferson De Angelis (return) in The Jolly Musketeers pleased a full house 17. Mlle. Fifi 21; fair business; performance good. A Milk White Flag 27. Edward Harrigan 29. The Princess Chic 31. A Bunch of Keys April 2. 'Way Down East 6.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Edward Harrigan presented Nugent, the Rubber and Old Lavender to large business 20; good performance. Manhattan Club Burlesquers 23.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Keller 14; big business. Humpty Dumpty 16; medium business. The Katzenjammer Kids 19 amused a good house. A Battle Scarred Hero 20 pleased good business. A Milk White Flag 30.

LOWVILLE.—NEW TOWN HALL (George Sherwood, chairman): The Sunshine of Paradise Alley 15; good house; co. good. Dad in Harness 20 pleased a fair house. Boston Ladies' Symphony Orchestra 29. Diamond Brothers' Minstrels 31.

YONKERS.—MUSIC HALL (William J. Bright, manager): Maude Hillman co. 12-17; good houses; excellent co. King of the Opium Ring 19; fair performance; crowded house. Shenandoah 28. Carlisle Indian Band 29.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Edward Harrigan in Nugent the Rubber and Old Lavender to fair business 16. Dad in Harness 23.

ROME.—WASHINGTON STREET OPERA HOUSE (E. J. Gatley, manager): Humpty Dumpty 15; first-class performance; good house. The Katzenjammer Kids 28.

BATAVIA.—DILLINGER OPERA HOUSE (E. J. Dillinger, manager): Mildred Holland in Aria 15; excellent performance; S. R. O. The Pirates of Penzance (local) 21, 22.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Drum Corps Minstrels, of Middletown, N. Y., gave a pleasing performance to large house 20. New York Musical Club 27.

BORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): A Milk White Flag 24. A Jay from Jayeville 28. Sapho 31.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Manhattan Club Burlesquers gave satisfaction to a fair house 19. The Katzenjammer Kids 24 canceled. Edward Harrigan 26.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Jefferson De Angelis in The Jolly Musketeer pleased a large house 15. Edward Harrigan 31. The Princess Chic April 2. Guy Brothers' Minstrels 7.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Mlle. Fifi pleased fair house 16. The Irish Queen (local) 17; crowded house. Alma Chester co. April 2-7.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Jefferson De Angelis 22 in The Jolly Musketeer; excellent performance; large house. Diamond Brothers' Minstrels 28.

PENN YAN.—YATES LYCEUM (R. M. Groot, manager): The Turtle canceled. Great Eastern Stock co. in Down East 17 satisfied a fair audience. Little Irene Myers co. 23. A Trip to Chinatown 31.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Stetson's U. T. C. 22; S. R. O. A Milk White Flag 29. Great Eastern Stock co. April 2-4. White's Faust 11.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Manhattan Club Burlesquers 17; poor performance and house. Brown's in Town 20 pleased small house. Mlle. Fifi 27.

WELLSVILLE.—BALDWIN'S THEATRE (F. A. Rathbone, manager): Andrews Opera co. in Martha 19; S. R. O.; co. excellent. What Happened to Jones 24.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): U. T. C. 21; Great Eastern Stock co. 28-31.

HUDSON.—OPERA HOUSE: Town Topics 21 pleased a fair audience. Bon Ton Burlesquers 24. The Cherry Pickers 27. Sousa's Band April 3.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): Stetson's U. T. C. 19 packed the house.

ALBION.—GRAND OPERA HOUSE M. H. Rider and Co., managers): Stetson's U. T. C. 20; big house; satisfaction given. Great Eastern Stock co. 26-28.

RONDOUT.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Ah Foon co. 16, 17; fair business and performance. Ein New Yorker Brauer 28.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, Manager): Boston Ladies' Symphony Orchestra 21 delighted a large audience.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): What

THEATRE (Harry E. Feicht, manager): The High Rollers 15-17; S. R. O.; performance mediocre. A Grip of Steel 19-21; S. R. O. James Gordon and Florence St. Leonard, ably supported, gave a good presentation.——ITEM: Joseph Ratliff, who essays the role of Vicomte de Brissac in Erminie with Francis Wilson's co. in a most creditable manner, is a Daytonian, and his entrance was warmly welcomed.
J. W. WEIDNER.

URBANA. — MARKET SQUARE THEATRE (Frank McAdams, manager): Davis' U. T. C. 17; full house at matinee and fair house at night; performances satisfactory. Blue Jeans 21. The Little Host 22. Old 81 Stebbins 26.——ITEMS: Connie Thornton has closed with Blue Jeans, to join Vogel and Deming's Minstrels.—Frank Harte, late of Diamond Brothers' Minstrels, has joined Blue Jeans as stage carpenter.—L. L. Larrabee has joined Davis' U. T. C. for properties.—Lou Williams has gone to New York to join the band of Forepaugh and Sells Brothers' Circus.
W. H. M'GOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): The Surprises of Love to very slim house 19.——LYCEUM THEATRE (Frank Burt, manager): Side Tracked to fair business 18-21.——BURT'S THEATRE (Frank Burt, manager): J. W. Carner Stock co. gave The Ranch King, The Shadows of Life, Brother Against Brother, and The Great Diamond Mystery to moderate business 19-24.
C. M. EDSON.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Human Hearts was well played to fair house 16. Two Married Men pleased big house 17. Three of a Kind 19; co. good; light business. Blue Jeans pleased large house 20. Jack and the Beanstalk delighted fine house 21. Old 81 Stebbins 24. The City of New York 27, 28.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Fads and Follies 20, 21; good specialties; good houses. The Little Host 23. The Dazzler 24. Hogan's Alley 27. Uncle Josh Spruceby 29.——ITEM: The Tuxedo Four joined Two Married Men here.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): At the White Horse Tavern 15. A Jay from Jaysville 19; fair business. Humpty Dumpty 20, 21; packed houses; specialties and scenery good. Because She Loved Him So 23. Bennett and Moulton co. 26-31 in Darkest Russia, A Daughter of the South, The Prisoner of Algiers, The Three Imperial Guardsmen, Wife No. 2, Dad's Girl, The Pearl of Savoy, and Man Against Man. De Wolf Hopper comes April 3. Joseph Jefferson 11. Richard Mansfield 28.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, manager): Innisfael (local) 16, direction Otto Meyer, to packed house; performance satisfactory. Charles Smith, Anna MacConnell, and Charles Acker deserve special mention. Hi Henry's Minstrels 17; large and pleased audience. Van Dyke and Eaton co. joined 19 for a week to S. R. O. Repertoire: Jack's Wife, Across the Trail, Rip Van Winkle, When Friends Are Foes, The Signal of Liberty, and Mystic Mountain; satisfaction given.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Because She Loved Him So 17. Cameron Clemens co. opened for a week 19 in The Land of the Cajuns to capacity. Other plays: The Inside Track, East Lynne, Raglan's Way, Elliott of Virginia, A Happy Pair, My Uncle from Japan, A Soldier's Sweetheart, and The Black Flag; co. competent; good business all week. Uncle Josh Spruceby 26. Alexander Black 29. Smith Sisters' Concert co. 30. The Dairy Farm 31. A Hot Old Time April 10.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): A Jay from Jaysville to crowded house 18, giving satisfaction. Because She Loved Him So 22. My Friend from India 27. Quo Vadis 31.——ITEM: The Warren Opera House Co. has released the theatre for a period of three years to Elliott and Geiger. It is understood that some much needed changes will be made in the house during the Summer

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Dr. Jekyll and Mr. Hyde pleased a fair house 17. The Dazzler 22 canceled. The City of New York 24. A Hot Old Time 27. Scott's Minstrels April 2. Quo Vadis 9.——PEOPLE'S THEATRE (Boyer and Bennett, managers): Lillian Tucker co. 19-21 in La Belle Marie, A Bachelor's Wife, and A Jolly Old Tramp; fair houses. Van Dyke and Eaton co. 26-31.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): The Heart of Maryland 17; large audience; excellent performance. Alma Kruger, Tefft Johnson, and Herbert Boswick deserve special mention. A Country Visitor 22. Dewey, the Hero of Manila 26. The City of New York 29. Quo Vadis 30.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Eldon's Comedians closed a fair week 17, having presented A Country Sweetheart, The Fatal Letter, Zin, the Pride of the West, Cyclone, The Great Labor Strike, Cinderella, and My Mother-in-Law. Adrienne Remenyl pleased a fair house 19. Hearts of Oak to a good house 20. Francis Wilson 22. Bert Coote 26. Two Merry Tramps 28.

NEW BREMEN.—BOESEL'S OPERA HOUSE (Charles J. Boesel, manager): W. H. Hartigan in Dr. Jeykll and Mr. Hyde 19; good house; performance good. Maloney's Wedding 24.——ITEM: Albert Sueltz, stage-manager of Boesel's Opera House, died of hydrophobia last week. W. H. Hartigan gave a benefit performance for the family.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Jack and the Beanstalk 16; co. excellent; small house. Edith Yerrington, Frank Deshon, Nell McNeil, Cora Leslie, Sarony Lambert, Lew Wood, Lena Merville, were very good. The Heart of Chicago 22. Humpty Dumpty 23, 24. Finnigan's 400 27. Kidnapped in New York 28. Otis Skinner 30.

MARIETTA.—AUDITORIUM (L. M. Lachs, manager): A Black Sheep 15; fair audience; good attraction. The Heart of Maryland 21. (M. G. Seipel, manager): New York Ladies' Trio and Lillian Carlsmith 16; small audience; excellent attraction. Sousa's Band, matinee, 20; full house. Quo Vadis 20; large audience; satisfaction given. Scott's Minstrels 26.

TREMONT.—OPERA HOUSE (Heim and Haynes, managers): Irving French co. 15-17, presenting A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship; good business. Hi Henry's Minstrels to S. R. O. 20; giving satisfaction. Robert B. Mantell April 4.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): A packed house greeted Barney Gilmore in Kidnapped in New York 15; co. excellent. Smith Sisters gave a pleasing entertainment 19. My Friend from India 22. A Hot Old Time 29.

LISBON.—SMILEY OPERA HOUSE (L. H. Miller, manager): Labadie co. in A Dream of St. Patrick's Eve 17; fair house. Green's Vaudeville co. 22-24. Goodman Stock co. 29-31.——ITEM: Jessey De Poe, George H. Scott, and George W. Conlan joined the Labadie co. here.

UPPER SANDUSKY.—McCONNELL'S AUDITORIUM (Dr R. N. McConnell, manager): Dewey, the Hero of Manila 15; poor house; poor performance. Hearts of Oak 19; big house; fair performance. Finnigan's 400 21. The Dazzler 27. San Francisco Minstrels 29.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): A Black Sheep 16; business good. Jack and the Beanstalk 19. Bert Coote 28. Lewis Morrison 31. The Christian April 4. De Wolf Hopper 5. A Temperance Town 18.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Remenyi Concert co. 14 canceled. Two Married Men 16; light house; fair performance. Scott's Minstrels 19 pleased a large audience. Uncle Josh Spruceby 28.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): A Black Sheep 13; good house; performance satisfactory. Dewey, the Hero of Manila 22.——MEMORIAL HALL: Sousa's Band to big business 19.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Hearts of Oak 21; good audience, considering small-pox quarantine; satisfactory performance. Two Merry Tramps 26. Two Married Men 30. South Before the War April 12.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Empire Dramatic co. 15-17 in Just in Time, The Heart of the Mountains, and Circumstantial Evidence; performances fair; small houses.

ASHTABULA.—C. E. Richardson, manager): Quo Vadis 14; good business. Jeffries-Sharkey pictures 21; good business. Robert B. Mantell April 6.——SMITH'S OPERA HOUSE (James L. Smith, manager): Dark.

GALLIPOLIS.—ARIEL OPERA HOUSE (W. F. Merriman, manager): Fields and Hanson's Minstrels 14; fair house and performance. A Country Visitor 15; poor house. O'Hooligan's Wedding 20; good house; satisfactory performance.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Dewey, the Hero of Manila 19; light house. Two Married Men 21 pleased a fair audience. My Friend from India 23.——ITEM: W. H. Johnston, manager of Shannon of the Sixth, is at his home here.

ALLIANCE.—OPERA HOUSE (Sourbeck and Dorman, managers): A Jay from Jaysville 15; fair business. Greene's Comedy co. 19, 20; pleased fair audiences. Two Merry Tramps April 4. A Hot Old Time (return) 9.——CRAVEN'S OPERA HOUSE (J. C. Craven, manager): Dark.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): Alberta Gallatin in Sapho 16; crowded house; performance good. Human Hearts 17; good business. Blue Jeans pleased a large audience 19. Anna Hollinger and C. Blanche Rice were excellent. Hogan's Alley 24. Uncle Josh Spruceby 31.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Two Married Men 20; fair business; satisfaction given. Hogan's Alley 26.——ITEM: Mr. and Mrs. Frank P. Minnelli have closed with the Olympia Stock co., and returned to their home here.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Vogel and Deming's Minstrels 21; good performance; house crowded. Harrison J. Wolfe canceled 28. Old 81 Stebbins April 5. Field's Minstrels 9. Quo Vadis 12. Mack-Fenton co. 16-21.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Koppe, manager): O'Hooligan's Wedding 16; light business; poor performance. Fight pictures 17 canceled.——ITEM: The Elks are arranging for a grand benefit April 14.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Hearts of Oak 16; pleased a large audience. Jack and the Beanstalk drew a good house 20; co. gave satisfaction.

LORAIN.—WAGNER'S OPERA HOUSE (Charles Knapp, manager): Hi Henry's Minstrels 16; S. R. O.; audience pleased. Kidnapped in New York 28. Finnigan's 400 28.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Jack and the Beanstalk 15 to capacity; co. excellent. Quo Vadis 29. A Hot Old Time April 5. Chattanooga 10. Field's Minstrels 18.

CANTON.—THE GRAND (M. C. Barber, manager): The Heart of Chicago 17; good business. Fads and Follies 19; pleased a large audience. Jeffries-Sharkey pictures 21, 22.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): The Heart of Chicago 21. K. of P. Minstrels 28, 29.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Corinne in The Little Host delighted a large and appreciative audience 20. A Hot Old Time 26. Robert B. Mantell April 5.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Oliver Labadie co. in Mr. Pepper of Salt Lake, Faust, and 'Way Down East.

NEW PHILADELPHIA. — UNION OPERA HOUSE (George W. Bowers, manager): Jack and the Beanstalk '7. Quo Vadis 22. Dr. Jekyll and Mr. Hyde 31. A Hot Old Time April 7.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): A stranger in New York 9; good business; performance good. Hi Henry's Minstrels 15; packed house; audience pleased. My Friend from India 26.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Heart of Chicago 20; fair house; good co. A Hot Old Time April 3. The Christian 6. Rentz-Santley co. 9. A Bunch of Keys 14.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): The Heart of Maryland 19; large audience; fine performance. A Country Visitor 21. Quo Vadis 29.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dewey, the Hero of Manila 14; poor performance; light house. Two Married men 22.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Spy of Shiloh 15-17; good business; performances pleasing. Hi Henry's Minstrels 23. A Hot Old Time 24. Carner Stock co. 26-31.

MIDDLETOWN.—SORG OPERA HOUSE (Paul A. Sorg, manager): Scott's Minstrels 17; good business. The Little Host 24.

MT. VERNON.—WOODWARD OPERA HOUSE (Clement and Scott, managers): Finnigan's 400 22. Quo Vadis 27.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Hearts of Oak 15 pleased a good house. Hogan's Alley 28.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Heart of Chicago pleased a fair house 15. Uncle Hez 22.

GREENVILLE.—OPERA HOUSE (S. A. Dorman, manager): Two Married Men 15; fair audience. Vogel and Deming's Minstrels 22.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Professor Boone 16; small audience. Uncle Hez 26.

BARNESVILLE.—MOORE'S OPERA HOUSE (Ell Moore, manager): Quo Vadis 19; large and pleased audience. O'Hooligan's Wedding 26.

TORONTO.—CLARK OPERA HOUSE (F. C. Clark, manager): Quo Vadis 21; good house. W. and J. Glee Club 29.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Uncle Hez 23.

ADA.—WHITESIDE THEATRE (A. W. Clutter, manager): A Jolly Lot 9; business and co. good.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): The Heart of Chicago 23.

UHRICHSVILLE.—CITY OPERA HOUSE (Eldin and Van Ostrain, managers): Dark.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Dark.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Apollo Glee Club 14; good business.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Elias Day 16; audience pleased.

ENID.—OPERA HOUSE (R. A. Wald, manager): Hans Hanson 15; good house; excellent performance.

OREGON.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): Buchanan-Lambert co. 12-17; pleased small audiences. Plays presented: All a Mistake, My Pardner, The Hayseed, East Lynne, Legal Rogues, and Woman vs. Woman. Belle Archer 22.

PENDLETON. — FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Walter Walker in The Nominee 13; performance good; good house. A Contented Woman 20. Who is Who 26. Barlow Brothers' Minstrels April 6.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): The Nominee 14; fair house; audience pleased. A Contented Woman 21.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Jeffries-Sharkey pictures 12; fair business. Louise Brehany Concert co. 28.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): A Trip to Coontown 15 proved one of the best entertainments of its kind seen here in many seasons. Sam Lucas deserves special mention for his natural work as Silas Green, and also Robert Cole, William Johnson, Molly Dill, and the Freeman Sisters. Business light, on account blizzard. A Milk White Flag drew good house 17 and pleased. A Battle Scarred Hero 23. The Paiges 26-31.——HERSKER'S OPERA HOUSE (John Hersker, manager): Keystone Dramatic co. closed a week of fair business 17, presenting The Man from Japan. The co. is better than the average repertoire co. Monte Carlo Girls attracted a moderate house 19. The Nudos and Beach and Belcher were the features. Jeffries-Sharkey pictures 23, 24. The Span of Life 26. Culhane, Chace and Weston's Minstrels 30.——ITEMS: W. H. Goodhue, manager of A Battle Scarred Hero, occupied a box seat during performance of A Trip to Coontown.—The Phillipsburg, N. J., Elks held their annual election and admitted new members 15.—The Lenten season has affected the receipts of the local theatre.—Charles Kaier, Jr., has been made assistant treasurer at the Grand.—James W. Reagan, of minstrel fame, brought his Irish jaunting car to Allentown 17 and took part in St. Patrick's Day parade.—Clarence Rhotson leaves the Keystone Dramatic co. 24 and goes to England, where his wife is seriously ill.—Newton Bronson, of the Keystone Dramatic co., has written several comedies.—Arrangements are under way to add The Cherry Pickers to the Keystone Dramatic co.'s repertoire next season.—Manager R. W. Shipman, of the Keystone Dramatic co., banqueted the Hersker Opera House stage hands after the performance 17.—The Span of Life co. will tour Australia next season.—Tony Monroe, an oldtimer, who played Uncle Tom here over twenty years ago, visited friends here 18.
R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, manager): Klimt-Hearn co. played Held by the Enemy 15 to good house, Alabama and The Commodore 16, and The Great Diamond Robbery and Mr. Barnes of New York 17 to fair business. Co. good; specialties clever and plays strong. Stetson's U. T. C. 19; good houses; co. pleasing. A Trip to Chinatown 21; well filled house; excellent performance. Harry Gilfoil, Fin Reynolds, Gus P. Thomas, and Mabel Montgomery were good. Rogers-Grilley combination 20 closed the Pottsville lecture course to packed house. Jeffries-Sharkey pictures 26 27. A Stranger in New York 28. Sousa's Band 29.——ITEMS: The Monte Carlo Girls played to fair house at Girard Opera House.—Harry J. Vance relieved the A Trip to Chinatown 19 at Altoona.—The back of a seat, with a dozen gallery gods perched on it, gave way 19, throwing the said gods on the floor, causing a commotion.—Fred Wright left A Trip to Chinatown co. 19 at Altoona and joined A Black Sheep co. at Pittsburgh.—The Morristown, N. J., Choral Society will render the cantata Ruth 27.—The G. C. Society are rehearsing More Sinned Against than Sinning and The Two Brothers.—A Box of Monkeys was given by local talent at Avondale 16.—Allies Goodhue spent Sunday with Manager Young.—Wendell Lewis joined Stetson's U. T. C. co. here.—Manager Young visited Shenandoah and Mahanoy City 20 and closed contracts for Markley and Appell for the management of Furgeson's Theatre, Shenandoah, and Hersker's Opera House, Mahanoy City, for the season of 1900-1901. Both houses will be improved and new scenery added from the Appell studio, Harrisburg.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Thomas E. Shea, with a very strong co., 15-17 received a warm welcome; audiences large. Dr. Jekyll and Mr. Hyde, Sydney Carton, The Voice of Nature, and The Man-o'-War Man were well produced. A Stranger in New York 20. The Princess Chic 27. Sousa's Band 30.——ACADEMY OF MUSIC (N. E. Worman, manager): A Trip to Coontown drew fair business 17; enjoyable performance. Tommy Shearer co. opened for a week 19 to a good audience in The Parisian Princess and gave satisfaction. Specialties by John L. and Florence Murray, and Edith Randall deserve mention.——ITEMS: Charles J. Reichard, who has been connected with the theatres here for several years as scenic artist and stage carpenter, has accepted a position as stage carpenter with Thomas Shea and left with the co. 18.—The Ottumwas at the Academy in Y. M. C. A. course had a large audience 16. The co. includes Edward Weeks, B. B. Brock, A. R. Wiley, W. F. Muse, and Jessie Kleinman.—The Lehigh Valley Colored 400 occupied the Academy 15.—The Lilliputians in Fairyland was well given at Catasauqua in Town Hall by local talent 16, 17.—Jennie Foells, soprano, of Philadelphia, has been engaged for the second concert of the Allentown Band series.—The South Allentown Dramatic Association gave a very creditable entertainment in Friendship Hall, Mountainville, 17.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Gertrude Coghlan, supported by a good co. in Lady Flora drew a fair audience 16. Way Down East, with an excellent co., drew two crowded houses and pleased 17. Irma La Pierre was especially good. Corse Payton's Stock co. 19-24 opened to S. R. O., and continued to large audiences, giving excellent performances. Repertoire: Woman Against Woman, Alone in London, The Banker's Daughter, Eagle's Nest, On the Rappahannock, Falsely Accused, The First Families of Virginia, The White Slave, A Member of Congress and For His Sake. Specialties by Flood Brothers, Miss De Castro, and the Sisters Dunbar were features. The Girl from Maxim's 26. Sousa's Band 28. Al Reeves' co. 29. The Heart of Maryland 30. Remember the Maine April 3. Mrs. Le Moyne 4. Modjeska 5. James B. Mackie 9. The Cherry Pickers 10. Finnegan's 400 12.——ITEMS: Gertrude Coghlan received a handsome bouquet of roses from the local Press Club, who also entertained a number of the male members of her co. after the performance 16.—J. Royer West, of Montague and West, is the guest of his father, Joseph R. Royer, of this city. Alice Montague, his wife, is in Rochester, N. Y., where she has been very ill.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Gertrude Coghlan in Lady Flora 15. U. T. C. 16, 17. Jeffries-Sharkey pictures 21, 22.——GRAND OPERA HOUSE (George M. Miller, manager): Holden Comedy co. gave very good performances of Knobs o' Tennessee, Captain Herne, U. S. A., The Bowery Boy, La Belle Marie, The Denver Express, and The Ranch King to large houses 19-24.——BIJOU (George W. Middleton, manager): A Merry Chase (return) to large audiences 15, 16; amusing performance. Markham Stock co. gave good performances of Way Out West and The Stars and Stripes 17-19.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Jeffries-Sharkey pictures to medium business 19, 20. A Milk White Flag 24; good production; fair business. Mlle. Fifi 27. Stetson's U. T. C. 28. Kelcey-Shannon co. 24. A Young Wife 27. The Princess Chic 28. The Girl from Maxim's 29. Tim Murphy 30.——GRAND OPERA HOUSE (M. H. Burgunder, manager): The Span of Life 15-17; good performance; large business. Klimt-Hearn co. 19-24 opened to large business, producing first part of week Held by the Enemy, The Great Diamond Robbery, and The Commodore. Waite Stock co. 26-31.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): A Milk White Flag 15 packed the house, and gave satisfactiouu. A Woman in the Case 16; fair performance; light business. Little Irene Myers co. opened for a week's engagement 19 in Outcasts of a Great City, turning people away. The Three Twins and The Silver King 20, and the Rocky Mountain Waif 21, also drew well. Bert Coote (return) 26. Tim Murphy (return) 28. Culhane, Chace and Weston's Minstrels 29. The Cherry Pickers (return) April 13.——ITEM: Each one of three sessions of the Elsteddfod 17 drew S. R. O. Saidee Kelser, the soloist, was excellent.

MT. CARMEL.—G. A. OPERA HOUSE (Joe Gould, manager): A Trip to Coontown gave satisfaction to good house 14. Monte Carlo Girls pleased big business 21. The Span of Life 23.——ITEMS: Manager Oslen, of the Shamokin Opera House, spent 21 here.—The Polish Dramatic Club (local) played The Cave Dweller 19, and pleased a large audience, in the Polish Hall.—Manager Gould had several boys arrested for disturbance 17.—The local Elks gave a banquet Tuesday 20.—The local Glee Club contested in the Hazleton Eistedfodd.—Sapho was refused a date by the local management.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Waite's Stock co. 12-17 in The Orphans of New York, Beyond the Rockies, The Waifs of New York, Adrift in a Great City, Jack Sheppard, False Colors, Out in the Streets, Signal Lights, and The Ticket of Leave Man; good business; excellent co. Monte Carlo Girls 20; fair and pleased audience. A Battle Scarred Hero 21; large and pleased audience. A Milk White Flag 22. Culhane, Chace and Weston's Minstrels 23, 24. 'Way Down East 27.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Alma Chester co. to good business 12-17 in Hermione, Dangers of a Great City, The Wages of Sin, Slaves of Gold, The Great Northwest, Inshavogue, At Fort Bliss, The Gold Digger, and Beyond Pardon. 'Way Down East 20; good house. The American Girl 21. A Woman in the Case 24. Klimt-Hearn co. 26-31 in The Great Diamond Robbery, Held by the Enemy, Mr. Barnes of New York, Alabama, The Commodore, A Millionaire's Daughter, and Life in Greater New York.

YORK.—OPERA HOUSE (B. C. Pentz, manager): A Milk White Flag 15; good performance; large house (Elks' benefit). Mitchell's All Star Players in The Queen's Mark, Kathleen Mavourneen, A Great Wrong Righted, East Lynne, The Lightning Rod Agent, The Mysterious Mr. Tomkins, The Ticket of Leave Man, The Two Orphans, Camille, Why Jones Left Home, and The Midnight Call 19-24; light business. A Stranger in New York 26. Sousa's Band 27. Peck's Bad Boy 28. Because She Loved Him So 30.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Miss New York, Jr., 8-10 gave satisfaction to large houses. Wine, Woman and Song 12-14 made the hit of the season; good business. The Burke Brothers scored a big hit. A Merry Chase 17; pleasing performance; good business. Al. Reeves' co. 22-24. A Woman in the Case 26. U. T. C. 27. The American Girl 28.——ITEM: Manager Allen was in New York 20 and secured a number of first-class attractions.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): Jeffries-Sharkey pictures 16, 17; good business. A Milk White Flag 20; big house; good co. Kelcey-Shannon co. 22. Mlle. Fifi 23. U. T. C. 24. A Young Wife 26. Tim Murphy 27. The Girl from Maxim's 28. The Princess Chic 29.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): Porter J. White's Faust 15-17; fair business. Maude Hillman co. 19-24. Cook-Church co. 26-31.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Sunbury Dramatic co. presented The Fruits of His Folly 19 to small audience; deserved better. J. F. Wighaman, Edith Kline, Rosa Kline, H. N. Blank, Annie Chester, Florence Burg, Minie Auten, W. L. Parks, Will Gaskin, and James Vandyke deserve special mention. The Span of Life 21; fair audience; co. good. Lafayette Glee Club 23. Maro 24. Culhane, Chace and Weston's Minstrels 26. Peck's Bad Boy 30.

PITTSTON.—MUSIC HALL (C. C. King, manager): Pilar Morin in Mlle Fifi 14; excellent performance; fair house. Al. Reeves' co. 15; large and pleased audience. Douglass, magician, 17; fair performances and business. St. George Hussey in The Wealthy Widow Wiggles 19; fair performance; top-heavy house. Kelcey-Shannon co. 23. Monte Carlo Girls (return) 26. A Trip to Chinatown 27. The Drummer Boy of Shiloh 30-31.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Peck's Bad Boy 13; large and pleased audience. Quo Vadis 16; good performance; crowded house. The Corner Grocery 17; packed house; performance good. The Dairy Farm 19; crowded house; performance excellent. A Jay from Jaysville 21; packed house; performance fair. Cameron Clemens 29-31. The Scovilles April 5-7. Lillian Tucker co. 12-15.

JEANNETTE.—BYERS THEATRE (Frank Fitzsimmons, manager): Fabio Romani to fair house 15; performance fair. The Doctor's Warm Reception failed to please a large house 17. Dixie Specialty co. (return) 23. U. T. C. 24. Ariel Ladies' Sextette (Elks' Benefit) 28. Howe's moving pictures 31.——ITEM: James Carey, formerly of Jackson's U. T. C., is ill with inflammatory rheumatism at his home here.

NEW CASTLE.—OPERA HOUSE (I. F. Genkinger, manager): Deshon Opera co. pleased good audiences 12-17. Repertoire: La Mascotte, Fra Diavolo, The Chimes of Normandy, Said Pasha, The Bohemian Girl, and Giroflé-Girofla. Bennett-Moulton co. opened for a week 19, presenting Darkest Russia to the capacity. My Friend from India 28. The Dazzler 29. Finnigan's 400 31.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Lewis Morrison canceled 27. Cameron Clemens April 2-7. H. Spellman Riggs 9. Fields and Hanson's Minstrels 14. The Cherry Pickers 20.——ITEM: H. R. Marks, representing the Pan-American Amusement Co., has signed contracts with the Board of Trade to give a street fair here July 9-14.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): Holden Comedy co. closed a week 17 to S. R. O. Plays last half of week: The Denver Express, Monte Cristo and On the Bowery; co. fair. 'Way Down East 19; large and well pleased audience. New York Banjo and Mandolin Club 20; large house; audience pleased. The American Girl 24. Tommy Shearer co. 26-31.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Peck's Bad Boy to good business 15; audience pleased. Monmouth College Glee Club 16; small house. Uncle Josh Spruceby 17; good business; performance fair. Because She Loved Him So 20; small business. Lady Flora 22. Howe's moving pictures 26, 27. The Dairy Farm 28. Macauley-Patton co. April 2-7.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, manager): J. E. Toole co. in Killarney and the Rhine, Othello, and The Widow Hunt 8-10; light business; performances good. Guy Brothers' Minstrels 12; fair house; pleased audience. Eli Perkins 19 pleased a fair house. Fabio Romani 20; business fair; performance good. The Corner Grocery 22. The Scovilles 26-31.

JOHNSTOWN. CAMBRIA THEATRE (I. C. Mishler, manager): A Trip to Chinatown 16 pleased good business. At the White Horse Tavern 17. Gertrude Coghlan 21; light business. The Dairy Farm 22. The Heart of Maryland 26. Because She Loved Him So 28. A Battle Scarred Hero 31.——OPERA HOUSE (J. G. Elias, manager): Dark.

NORTH EAST. SHORT'S OPERA HOUSE (C. A. Ensign, manager): Lyceum Entertainment co. 12-17 in All a Mistake, A Country Kid, Running Wild, A Wonderful Woman, The Circus Girl, and Shadows of New York; good performances and attendance. The Corner Grocery 28. A Bunch of Keys April 6. San Francisco Minstrels 17.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Culhane, Chace and Weston's Minstrels 14, 17; fair business; audiences pleased. The St. Felix Sisters and William Chace were the features. Alma Chester co. to excellent business 19-24. Miss Chester has won many friends in this city by her earnest and skillful work.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): King of the Opium Ring 13; big business; audience satisfied. Stetson's U. T. C. 15 to 716 paid admissions on the stormiest night of the season. Ben Hur pictures drew packed house 17. A Trip to Coontown 16 pleased a large audience. A Woman in the Case 19; fair but appreciative audience.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Sapho 16; Nellie Elting as Fanny Le Grand; fair attendance. Miss Elting was strong in the emotional scenes, though she acted under great difficulty, having been stricken with partial blindness during the week. Yon Yonson 29. A Jay from Jaysville 30. 'Way Down East April 3.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Maro, magician, 14; full house; clever performance. Willard Newell co. 15-17 in The Master Mind, The Silver Lining, and Hearts of Virginia; moderate business; co. fair. Vermont (local) 20, 21; S. R. O. Guy Brothers' Minstrels 24. Fabio Romani 29.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Why Smith Left Home 15; large and pleased audience. Dan Mason, a favorite here, made a decided hit. Kelcey Shannon co. in The Moth and the Flame 19; excellent performance; good business. Humpty Dumpty 20; fair attendance. 'Way Down East 30. Yon Yonson 31.

M'KEESPORT.—WHITE'S OPERA HOUSE (P. D. Hunter, manager): Ollie Akerstrom in The Doctor's Warm Reception 15; good business. Fabio Romani pleased large audience 17. Macauley-Patton co. (return) 19-24 in The Minister's Son, Royal Rags, Hazel Kirke, A Struggle for Gold, and The Two Sisters; crowded houses.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): The Paiges 13-17; fair business. Plays presented: La Belle Marie, The Prince of Liars, A Soldier of France, The Adventures of Miss Brown, and Escaped from the Law; co. and specialties good. A Battle Scarred Hero 23. The Span of Life 24.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): The Dairy Farm 20; large business; performance pleasing. The Heart of Maryland 24. Because She Loved Him So 27. Lady Flora April 2. Remember the Maine 9. A Temperance Town 18. Henriette Crossman 20. Lewis Morrison canceled 30.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Allen, manager): Lady Flora 19; small house; poor co. Maro 20 delighted a crowded house. Culhane, Chace and Weston's Minstrels 21; topheavy house. A Trip to Chinatown 22. 'Way Down East 23.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Mlle. Fifi 15; good house. The Wealthy Widow Wiggles 17; good house. A Milk White Flag 19; good business; good co. Faust 20; large audience. Mlle. Fifi (return) 24. A Trip to Coontown 28. The Princess Chic 30.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Uncle Josh Spruceby 16; good house. Deshon Opera co. 19-24 in La Mascotte, Fra Diavolo, The Chimes of Normandy, Said Pasha, The Bohemian Girl, Giroflé-Girofla, and Olivette; good business; excellent co.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Keystone Dramatic co. 19-24, presenting Escaped from the Law, The Signal of Liberty, The Mystery of Woodlawn, and The Heart of the Mountains; big business.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): A Milk White Flag 16; big business. Stetson's U. T. C. 21; S. R. O.; good performance. Lynwood 23. Little Irene Myers co. 26. The Span of Life 29. The Cherry Pickers April 6.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Monte Carlo Girls 16; large house. The Paiges opened for a week 19 to big business, presenting first part of week, A Gentleman of France, What Happened to Brown, and East Lynne.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Howe's moving pictures 16; good house. Fabio Romani 21; crowded house; performance good. A Jay from Jaysville 22. The Corner Groc

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THE CALLBOY'S COMMENTS.

The other day I came across the Philadelphia programme of a melodrama now on tour and the manager of which I happen to know. In the cast, to my surprise, I found the names of two New York men, acquaintances of mine and of the manager, down for small parts which I sized up as doubles. The two men thus celebrated are not actors and probably never will be. I wotted well the fact that they were in New York and not in Philadelphia anyhow. A day or so later I met the manager chap in Broadway and enlarged upon my astonishment at his roster as revealed by the programme.

"You don't mean to tell me that you've signed those fellows, do you?" I asked.

"Certainly not, my friend," he answered complacently. "There are five or six doubles in the play, you know, and when I come to hand out the programme matter, I just put down any old names for doubled parts."

"Why don't you invent some names of your own, some that don't belong to real people?" I inquired.

"Oh, that's too much like work," he rejoined. "I sling in the first names that come into my head. Like as not I'll happen to think of your name some time and down it will go. Good day!"

There's a lovely prospect, isn't it? How perfectly helpless and defenseless we free will agents are, when you come to think of it.

H. W. Alexander sends from Aberdeen, S. D., a handbill of the Ward-White company, which contains this luminous announcement: "The entertainment is chaste and refined, and church members can attend with perfect impunity." By inference, unintentional no doubt, that is pretty rough on some other attractions.

Allen Fox turns in the following advertisement that he has clipped from the Nashville *Banner:*

WANTED.—A partner with $10 or $15 to put show on road. For particulars address Box —, Greenbrier, Tenn.

Mr. Fox thinks that some New York capitalist might like to invest. The chance does seem too good to lose, and if I had the money I'd go in myself. And just to be treasurer of a company like that—oh, paradise!

Paul J. Aldrich, with Belle Archer's company, forwards the following important communication received by Miss Archer from Mahaska Lodge, Knights of Pythias, of Bethany, Mo.:

DEAR MISS ARCHER.—Mahaska Lodge is desirous of obtaining a good dramatic company to play Damon and Pythias at Bethany. We have been referred to your A Contented Woman as first-class, and we want the best company going or none at all. Can you come to this place about that time, and what guarantee would you want?

Mr. Aldrich says that they referred the lodge to Charles Frohman. I am sorry that Miss Archer doesn't seem to have considered the offer with favor for her company. I think that I should have tried to borrow annual passes to get to Bethany, Mo., if Charles Morrison and Eddie Craven had tackled the title-roles of Damon and Pythias. 'Twould have been worth while.

Some one has sent in the following letter, which would seem to indicate the existence of an extraordinary person out in Kansas:

DEAR SIR:—I am nown as the Band imitiatir or the man that swallowed a Brass Band. I am a Freak. I am the only man that does any work like I do. I give a imitiaton of a full Brass Band—can be heard planly. I always make a hit and get hand. If you can use me please write me at ————, Kan. (permanent). I also do vocal work using high tenor.

I have met many freaks in my time, but few that have come out unreservedly and admitted that they were such. It might be expedient for some "uniformed band and orchestra" manager to communicate with the phenomenon, who should work for less than they are paying to a number of musicians, all of whose places he could fill.

Manager George Dupree, of O'Hooligan's Wedding, sends this impressive communication, received by him from Pittston, Pa.:

SIR:—I saw your ad where you want to hear from good people I am a song and dance man and ragtime singer with sketch and dont take a back seat from any Buck and Wing dancer that ever threw down sand and I can certanly set fire to the sand. if you can use, answer with ticket.

This, it seems, must be the outpouring of a young man who has been told that the right thing for one to do is to assert one's self. I was told that once and I tried it, but the result was not precisely as advertised. Every one laughed. Perhaps you have to have something to back up the assertion.

Harry Corson Clarke has turned in a Texas programme, printed by a "correct commercial printer." The "correct" one spelled Mr. Clarke's middle name "Corsin," and called him a "commedian." Furthermore, he made the title of Mr. Clarke's forthcoming comedy, What Did Tomkins Do, read "What Did Dompkins Do." Hard lines, to be sure.

An anonymous reader forwards from Switz City, Ind., a handbill proclaiming the advent of an "eminent elocutionist," who would not only "make twenty different funny faces during the evening," but would "throw his voice one thousand yards." I presume that it could not have been a very heavy voice.

Robert Hilliard has been so kind as to let me print the following verses about the late Robert G. Ingersoll, written by his son, Robert Hilliard, Jr., who is now in Washington taking a preparatory course with a view to entering the Naval Academy at Annapolis:

It is noble to strive with a faith sublime,
To work out the ends of a God's design,
In honor and truth and love divine.

It is noble to strive for a future throne,
From Allah, the Royal Son of the Sun,
Siddharta, or Brahma, or the Crucified One.

It is nobler to live with a stainless name,
To be written fair in the Book of Fame
When there is no master to point your aim.

It is nobler to strive without hope of reward,
Without the fear of a chastening rod,
To strive when you know that there is no God!

Frank Hallaren advertised in Kansas City for a few amateurs to assist in chorus work. He has turned in this picturesque reply to his advertisement:

DEBR SER, I was reading the star tonite about minstreles and Amateurs. i am one of those i meen Amateurs. I am goin on twenny 2 year Old come the 5 of March and My folks all say i would be a good minstreles and if you think so write me a Letter and i will joine your compenny. i sing good and can say lots of funny jokes to make the people laugh at me and could play the drum in Your band with practice because i could play some tunes On the Piano and i would like to be in the band i amm a Stranger in the city but will be better none when i am here longer becaws i was in lots of shows before i will now say Good By.

And I should have said "Good-bye," too.

THE CALLBOY.

THE SAPHO CASE.

Justice Fursman, of the Supreme Court, decided on March 20 that the question of the morality of the play Sapho should be determined by the Grand Jury. In his decision he said:

The defendants are charged with producing a play at Wallack's Theatre, in New York, the production of which is claimed to be an offense against public decency, and therefore against Section 295 of the Penal Code. Application has been made, under Section 1,048 of the charter of Greater New York, for a certificate that it is reasonable that the charge now pending in the Court of Special Sessions be prosecuted by indictment.

The application is addressed to the discretion of the Court. This means that it calls for the exercise of judicial discretion where it is made to appear, and only where it is made to appear, that the case presents such exceptional features as to render a jury trial proper.

In my judgment, the present case presents such exceptional features. The papers disclose that the play has been presented in various cities of the country without objection or substantial criticism on the ground of morality, and for a period in the City of New York without police interference. It does not seem possible that there can be any substantial contradiction as to the facts. The play itself and the manner of its production by the defendants and the several actors taking part in it must necessarily be always substantially the same, although it is possible that different inferences may be drawn by different minds from witnessing it.

All men do not regard the same play or books or the actual visible conduct of others alike. Some minds are so sensitive as to be shocked by the undraped statue of the Venus de Milo, and regard the story of the merciful journey of the Lady Godiva as a shamefully indecent tale, while others find little to condemn in the lewd conversation of men and women whose lives are given over to debauchery and vice. This play is not to be condemned because it may shock the sensitiveness of the former or approved because it may gratify the latter.

The question to be tried is: Is the play of such a character and so produced as to outrage the sense of public decency which is common among educated, modest, right-minded, fair-thinking men and women?

The case is one of a kind that has heretofore rarely arisen. So many things in which both the public and the accused are interested are included in the final decision of this question that it presents features of much greater importance than those usually involved in the trial of a misdemeanor. It seems to me, therefore, proper and reasonable that this charge should be presented to a Grand Jury, and if an indictment is found, tried by the ordinary jury of twelve men.

In all criminal matters of grave importance it has always been and still is the policy of our law that the accused shall be prosecuted by indictment and tried by a jury of his peers. It is true that the laws permit crimes of a minor character to be tried and decided by a court of Special Sessions without the intervention of a jury, and, although I have no doubt that the defendants would receive a fair trial before the very honorable and intelligent gentlemen constituting that court, yet, inasmuch as the charge in this case is of so grave a character, the circumstances attending it so peculiar, and the interests involved so important, I think it reasonable that the case should be investigated by a jury.

Olga Nethersole, Hamilton Revelle, Theodore Moss and Marcus Mayer, defendants in the case, along with their counsel, A. H. Hummel, were delighted by this turn of affairs and expressed confidence that the Grand Jury would not indict them. On March 22, however, the Grand Jury heard a few witnesses in the case, one being Miss Nethersole herself. In about an hour the Jury had found an indictment, which read as follows:

"The Grand Jury of the County of New York by this indictment accuse Olga Nethersole, Hamilton Revelle, Theodore Moss and Marcus R. Mayer of the crime of unlawfully committing and maintaining a public nuisance, committed as follows:

"The said Olga Nethersole, Hamilton Revelle, Theodore Moss and Marcus R. Mayer, being persons of wicked and depraved mind and disposition, and not regarding the common duties of morality and decency, but contriving and wickedly intending so far as in them lay to debauch and corrupt the morals, as well of youth as of divers other persons and to raise and create in their minds inordinate and lustful desires, on the 20th day of February in the year 1900, at a certain theatre and public place of amusement commonly called Wallack's Theatre, situated at the northeast corner of Broadway and Thirtieth Street, in the borough and county aforesaid, unlawfully did commit a public nuisance by then and there unlawfully doing an act which then and there offended public decency; and did then and there unlawfully, wickedly and scandalously exhibit, show and repeat, and cause and permit to be exhibited and shown and repeated for lucre and gain in the sight and hearing and view of a large number of persons in the said public place aforesaid, then being, and of any persons and person willing and desirous of seeing and hearing the same and of paying for their admission, divers indecent, lewd, filthy, bawdy and obscene representations, practices, performances and evil conversation, in that at the time and place last aforesaid, the said Olga Nethersole, and the said Hamilton Revelle, and divers other persons, whose names are to the Grand Jury unknown and which said Olga Nethersole, Hamilton Revelle and divers other unknown persons were then and there by the said Theodore Moss and Marcus R. Mayer thereunto consulted, commanded, induced and procured, the said Theodore Moss being then and there proprietor of the said theatre, and the said Marcus R. Mayer being then and there the manager of the said performance hereinafter described, did then and there in a certain exhibition, performance and entertainment of the stage, commonly called Sapho, in a lewd, indecent, obscene, filthy, scandalous, lascivious and disgusting manner make divers lewd, indecent, obscene, filthy, scandalous, lascivious and disgusting motions, and assume lewd, indecent, obscene, filthy, scandalous, lascivious postures and attitudes, and repeat and utter indecent, obscene, filthy, scandalous, lascivious and disgusting words and conversations, all of which said acts, words and conversations then and there grievously offended public decency, and which said motions, postures, attitudes, words and conversations were and are so filthy, nasty, corruptingly obscene and disgusting that a more particular description thereof is not fit to be set down in these allegations or spread upon the records of this honorable court, against the form of the statute in such case made and provided, and against the peace of the people of the State of New York and their dignity."

Miss Nethersole was so affected by the unexpectedly sweeping indictment that she was unable to appear in The Profligate at Wallack's during the rest of the week and her physicians announced that she was suffering with nervous prostration. The theatre will remain dark during the coming fortnight unless the actress regains sufficient strength to play, in which case she may revive Camille.

Lawyer Hummel on March 23 entered a plea of not guilty in behalf of the four defendants. The case will be tried before Justice Fursman in the criminal branch of the Supreme Court on April 3. The Justice has ordered a special panel of one hundred talesmen.

Performances of Sapho by touring companies were forbidden in Jersey City, Peoria and other cities, while the management of the Paterson, N. J., Opera House announced that, if the New York courts decide in favor of the defendants in the present case, they will sue the city of Paterson for $5,000 damages for prohibiting a performance there. Jessaline Sweeter, of Hopkins' Stock company in St. Louis, was reported to have attempted suicide by swallowing carbolic acid rather than appear in a production of Sapho.

Representative Fitzgerald, of Massachusetts, on March 23 introduced in Congress the following resolution:

Whereas, An indictment has been brought in the city of New York against the persons concerned in the play Sapho as being lewd and indecent and against public morality; and,

Whereas, The book of the same name, being a story and relation of incidents in the same play, is now being published and carried through the mails of the United States; and,

Whereas, This is a violation of Section 3893 of the Revised Statutes of the United States, which prohibits the carrying through the mails of any indecent and obscene publication, book, pamphlet or print; therefore be it

Resolved, That the attention of the Postmaster-General of the United States be called to this matter, and he be directed to invoke the law and carry out the provisions of this statute.

The Commissioners of the District of Columbia have been called upon to suppress certain alleged objectionable performances given in Washington, and the Bijou Theatre has changed from a stock burlesque to a combination policy, the performances at this theatre, it is said, having been complained of. Mrs. Langtry's engagement to present The Degenerates at the Euclid Avenue Opera House, Cleveland, on April 2, has been canceled in view of the recent revolt in that city against immoral plays.

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Pawtucket, R. I., March 26 to 31. Chelsea, Mass., April 2 to 7.

CUES.

Mr. and Mrs. S. R. Kennedy are in town for a few days. Mr. Kennedy is the correspondent of THE MIRROR at Erie, Pa.

The graduation exercises of the American Academy of Dramatic Arts will be held at the Empire Theatre on the afternoon of Tuesday, March 27. On April 5 a post-graduate matinee will be given, at the same playhouse, of Beaumont and Fletcher's The Coxcomb, and a new one-act play by John Oliver Hobbes, entitled A Repentance.

Verner Clarges joins Joseph Jefferson for the rest of the season this week in Atlanta, Ga.

Edwin B. Bailey, of the Paiges, and Grace Edna Lockwood were married on the stage at Shamokin, Pa., on March 22.

Arthur C. Aiston may send two companies out next season to play Tennessee's Pardner, one company now being booked almost solid for forty weeks.

A meeting of Texas theatre managers was held at the Oriental Hotel, Dallas, yesterday, to organize a booking association.

It is said that Mary Mannering will make her stellar debut next season in the part of Priscilla in a play made from the Miles Standish legend.

May Irwin was ill last Friday and played only two acts of Sister Mary at the Grand Opera House. The third act was given without the star.

Pietro Mascagni's concert tour in Russia is reported to have ended in dismal failure at Moscow.

Jennie O'Neill Potter, who is dying of cancer at St. Luke's Hospital, in this city, is not expected to survive the present month.

Jacob Litt has secured the rights to a melodrama now being written by Seymour Hicks and F. G. Latham, and will produce it next season, probably at McVicker's, Chicago.

Minnie Dixon Parker, leading woman of Chattanooga, was taken ill at Montreal last week. Alicia Whitsell, late of the Théâtre Français Stock company, was engaged for Miss Parker's role. She received the part Friday morning and played it almost letter perfect at the matinee Friday afternoon.

The comedy, Master and Pupil, produced at the Park in Boston last week by Louis Mann and Clara Lipman, is from the German of Paul Blumenreich and Hermann Faber.

Ferdinand Gottschalk will sail for England, May 23, on the *Teutonic.*

Heinrich Conried's Irving Place Theatre company played Iphegheneie auf Tauris at Sanders' Theatre, Cambridge, Mass., on March 22 for the Harvard students.

Ethel Henry was engaged by the Japanese players to describe their pieces and to give one of her monologues, which she recited more than five hundred times in London. Miss Henry, who came to this country with Mrs. Langtry under a ten weeks' contract, but who had a disagreement and left the company because the contract was broken by the star, will probably remain here for some time.

Lyster Sandford is directing rehearsals of The Heather Field at Carnegie Lyceum.

James E. Sullivan resigned from The Belle of New York on Saturday at Newark, N. J.

Although suffering with laryngitis and against the advice of her physician, Rachel Sterling played the trying role of Beezie Garrity in The Queen of Chinatown at the Third Avenue Theatre all last week.

Frank Tannehill, Jr., will close his season as Smith with Why Smith Left Home next Saturday in Norfolk, Va. He will join J. K. Tillotson's A Young Wife company in Newark, N. J., on April 9, playing Horace Greengage Dobbins for the rest of this season. Mr. Tannehill will take a company in June to Maine and the Maritime Provinces, where he is a great favorite.

John Henderson and Daisy Howard, both of the Boston Lyric Opera company, were married at San Diego, Cal., March 13.

J. Hooker Wright, stage-manager of Remember the Maine, was taken ill with nervous prostration during a performance at Asbury Park, N. J., March 17. He was removed to the Hanlon House and is resting comfortably there.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

Charles L. Walton, an eccentric comedian, noted because of his great height and slimness, died at his home, Arlington, N. J., March 24, of consumption. Mr. Walton appeared with the Hanlons in Un Voyage en Suisse, and was seen in this city in U and I and in 1492. His funeral will be held to-day (Tuesday) at Arlington, and will be in charge of Edwin Forrest Lodge No. 2, A. O. O. F., of which Mr. Walton was a member.

THE FOREIGN STAGE.

BERLIN.

Hauptmann's Farce Not Liked—La Gioconda —Other Novelties.

(Special Correspondence of The Mirror.)

BERLIN, March 1.

We have had several important theatrical events during the last few weeks, first and foremost of which was the first performance of Schluck and Jau, a farce in five acts by Gerhart Hauptmann. The main idea of the play is not original. Not only do we find it in the prologue of The Taming of the Shrew and even in the "Thousand and One Nights," but Holberg made use of it in a comedy called The Bewitched Prince as early as 1722. Since then we have met it in modern dress both in operatic and dramatic literature. It is the story of the vagabond Jan, who while drunk is placed in the Prince's bed, and is told on his awakening that he is the Prince. Hauptmann handles this theme more boldly and at the same time with more delicacy than does Holberg, or, indeed, any of the others. He refers to the play in the prologue as a "hardy joke," and in the main it should be taken as such, though this fact was to a great extent the cause of the opposition on the first night, for, if the truth be told, Schluck and Jan was not a success. And yet on critical analysis the audience was not a little to blame for it. The people came to the theatre with the expectation of witnessing a screaming farce, and when they saw the two drunken vagabonds their laughter knew no bounds. But later when the subtleness came they were not in the humor to receive it. The cast was good. Special mention is due Herr Rittner, who did splendid work as Jan.

The stage of the Sezessionists, the new organization that I mentioned in my last, has given the first performance in German of D'Annunzio's La Gioconda. Duse, to whom the play is dedicated —the dedication reads, "To Eleonore Duse with the beautiful hands"—was to have given it to us in the original in December, but owing to her illness her second engagement was canceled. D'Annunzio has learned a little of Ibsen's technique. At any rate his drama has a past. The sculptor Lucio has a model and a wife. I put the model first, it being a D'Annunzio drama. Lucio finds it necessary to choose between the two, and, being a man very much after the fashion of the Zola hero, decides to kill himself at the feet of the statue which made his name and fame (a *fac-simile* of the aforementioned model Gioconda). Like many modern heroes he makes a botch of things, and his wife, Silvia, finds and nurses him back to life. With this the play begins. In the meantime Gioconda goes to the studio every day to dampen the clay of the second statue of herself, that is but half finished. She contrives in this way to let Lucio know she is there, and he, unable to resist longer, decides to return to her. Silvia in the meantime discovers his plans and determines to go to Gioconda, demand the key of the studio from her and order her from the house. And so in the second act we have the much used time honored situation—namely, the meeting between wife and mistress. The scene is, of course, dramatic, but it would have had a better effect had not Silvia hidden her object behind a lie, and said she came at the request of Lucio. Gioconda flies into a fury and declares her intention of breaking the statue, which through her he was able to create, as she naively puts it. Silvia rushes forward and in her effort to save her husband's work has her hands crushed. And the end? We learn Lucio has gone off with Gioconda and is working on a new masterpiece. Silvia is at home. Her little daughter brings her a bunch of roses, but she can't take the flowers, she can't even caress her child, for—her hands are gone. This hideous nightmare was excellently acted by Rosa Bertens (Silvia), Herr Christians (Lucio), Frl. Pauly as the model was rather too refined.

Five one-act plays by Georg Engel, Ernest Wichert, Josef Lauff, Von Ompteda, and Jacobowski were given recently at the Berliner Theatre with considerable success. Each play is supposed to represent an important episode or movement, whether intellectual or otherwise, through which Germany passed during the nineteenth century. The prologue, Weimar, is rather a weak attempt of Ernest Wichert to give us a picture of Jena and Weimar during the time of Goethe. Of course Goethe is on the stage a good deal and utters very wise sayings about Germany and German literature, and Schiller, Herder, and Wieland come in for a good share of the discussion. But somehow I fancied, as I listened, that had Goethe really been standing there before us the wise sayings would sound wiser, or some of them might even have suffered the blue pencil. Forward, by Josef Lauff, is a patriotic sketch of the war of 1815, in which Blücher and Gneisenau figure conspicuously. The third of the quintette, The Storm Bell, by Georg Engel, is patriotic, dealing with the revolution of 1848. Jacobowski in his work handles cleverly the social question, and Herr von Ompteda in his Wörth gave us a glimpse of the war of 1870. This latter is the best of the five sketches. It is merely an episode. The old General hears of the death of his son amid the cries of victory. That is all. The eagerness of the soldiers before the fight and the weariness after it is done, the cries of victory and the wounded and dead, all serve as a frame to this little picture, all the more beautiful for its simplicity and its lack of development.

Despite the efforts of Adolf Klein The Gay Lord Quex was not a success at the Lessing. This is the third play by Pinero that has failed to elicit more than ordinary interest in Germany, the other two being The Second Mrs. Tanqueray, given here both by Duse and the Berliner Theatre Stock company, and The Notorious Mrs. Ebbsmith.

The Youth of To-day, by Otto Ernst, is the last novelty, or, rather, the last successful novelty at the Imperial Schauspiel House. It is a clever satire on the "artistic dude" who affects and strives to live up to the ultra-modern tendencies. It was capitally acted by Frl. Rosa Poppe, Herr Christians, and Grube.

The much talked of Parisian success, The Three Daughters of Mr. Dupont, by Eugene Brieux, was given recently at the Lessing and aroused diversity of opinions. Certain it is, Brieux is nothing of a poet, and when he places humanity upon the dissecting table he does not always stop to frame his explanation of the disease in question in poetic words. He is a wonderful surgeon and he knows quite well where to find the weak spots of the human body, but he is less fortunate when he tries to dissect the soul, for here the man stops and the poet begins, and of the latter Brieux has not even a vague idea.

The revival of Grillparzer's Libussa at the Berliner Theatre recently met with decided success. Libussa is the first of a series of extra matinee performances that Manager Paul Lindau purposes giving during the remainder of the season. The next will be Amphitryon (Kleist-Molière), which will be followed by Beyond Our Strength, by Björn Björnson.

Carl Hauptmann's brother Gerhart created a genuine sensation in Breslau recently with his new play, Ephrainis Brigette. The critics praised particularly his independence and originality. It will be remembered that Carl Hauptmann's first play, The People of the Forest, was a failure.

Franz Josef Brake, at present manager of the Schillerse company of peasants, purposes erecting a theatre in Berlin to be devoted to comedy and volks plays. A site has been secured in the Kochstrasse and plans for the house are under way.

The Golden Cage, Philip Philipi's latest drama, met with a friendly reception at the Berliner.

The Girl from Maxim's is the present drawing card at the Residence Theatre. I am told the German adaptation by Benno Jacobson was mercilessly (?) cut by the censor to make it in any way presentable. The only pity is that the censor did not cut out the whole play. You have had it in New York and know the extent of its nastiness.

There has been much dissatisfaction on the part of the Berlin public because it has not had the opportunity of witnessing Ibsen's When We Dead Awake, which has been produced at almost all of the large theatres in Germany. The dissatisfaction has grown into a public protest, and Manager Brahm, of the Deutsches Theatre, saw fit to defend himself recently in a card to the papers, in which he said he had bound himself to give productions of the latest dramas of Hauptmann, Max Halbe, and Georg Hirschfeld, after which, some time the latter part of March, we should have the Ibsen epilogue.

While playing an engagement in Frankfort recently Josef Kainz was taken ill with influenza. He continued to act against the advice of his physicians, the consequence being a severe attack of inflammation of the lungs. He has now been removed to the Riviera.

ROME.

The Stage in Italy—Stars in Transit—Duse's American Tour.

(Special Correspondence of The Mirror.)

ROME, March 10.

Italians are born actors, as their natural play of facial expression and gesture proves. A performance of Italian amateurs, therefore, is usually as artistic as are many performances of professional artists, and this truism was verified at the amateur performance given at the Palazzo Taverna for a public charity. So successful was it that it had to be repeated. Everybody and everything in the performance were perfect—artists, costumes and scenery. The Palazzo Taverna first belonged to the Sovelli family, then to the Orsini family, and, finally, to the Taverna family, and it has been noted, even in bygone days, for its imperial hospitality.

The plays given on this occasion were 1807, a comedietta from the French, and Goldoni's The Fan. In the first the Duchess Nicoletta Grazioli looked lovely in her 1807 costume, and her voice, accent and gestures might have done honor to a trained actress. She was also the aristocratic marchioness at every moment. No training was needed there. She was born of aristocratic parents. But the Countess Telfener, an American lady, well known in Roman Society, was equally aristocratic, as also were Miss Cotta, Mr. Blondel, and Señor Regis de Oliveira.

In Goldoni's Fan the interpreters were Miss Telfener, Miss Guiccioli, Princess Orsini, Princess Paterno, Marquis Guglielmi, Marquis Visconti Venosta, Count Pasolini, Prince Ruspoli, Marquis San Vito, Duke Cesaro, Count Taverna, Mr. Lee Cooper (an American), and Marquis Cappelli. A third performance will be given this afternoon, and the Queen will again be present, having been so delighted by the first performance.

The plot of 1807 is based on a Napoleonic legend. Colonel Montcomet is in love with the Marchioness de Froussac and asks her hand, which she is willing to give until she hears from the Colonel's own lips that he was once a scullery lad in the de Froussac's kitchen. Now, if he had been scullery lad in any other family the Marchioness might have ignored the fact. But to have been scullery lad in her own house, she could not tolerate that, so she withdraws her consent. When, however, she is told of his generosity in saving a rival's life in duel, though he could have killed him in a couple of minutes, having twice disarmed him, she relents, and ends by accepting his love and name.

On the professional stage there are several novelties, one of which, a three-act comedy, A Very Modern Woman, Vitaliani has bought. It is written by a lady, Signora Tartufari. Another comedy of hers, Logic, gained the Giacinto Gallina's prize last June of 500 francs. The authoress is also known as a journalist of talent.

A Second Life is a play in four acts by Moschino, who has made a study of the terrible and passionate love of men after they have turned forty years of age, which leads either to their own death or the death of the woman they love. Gramatica and Reinach are very fine in this play.

Steps to Olympia is Antona Traversi's new play. It is in five long acts, the first alone of which pleased at its first performance. The play as it is is too long. When cut down it may answer. The plot tells of a rich retired trademan who aims at mixing in aristocratic society. So he goes to Milan with his young and beautiful wife, and make the acquaintance of poor noblemen, who borrow his money and make love to his wife, while he takes lessons as to how to behave in society. His friends, however, open his eyes at last to the ridiculousness of his ambition and its danger to his wife. That is all.

Praga preaches too much in his new play, The Moral of the Fable. The play is full of high thoughts and deep sentiment, but Italians, disliking sermonizing in the theatre, did not appreciate the play, notwithstanding the real beauty of some of the scenes.

In other novelties I have to note a one-act tragedy, Orestes, by Peter Mengarini, who gives promise of five strong acts sooner or later. Novelli has been giving a new monologue, The Public, by Conti. He has now under study The Swan's Song, by Della Porta. Novelli has been in hot water with the French lately. He had promised to go to Toulon on a certain date to give Alcard's Papa Lebonnard. Alcard is from Toulon, you must know, and a committee was formed to honor Alcard and Novelli in an extraordinary manner. But, when Novelli heard that influenza, typhus and black small pox were raging in Toulon, he wisely postponed his visit until a healthier day. He was not going to risk his life and the lives of his company by needlessly rushing into danger. But the Toulonnais were furious at this, and have avenged themselves by giving Alcard a medal, which they had had coined for Novelli, with this inscription on it: "To Papa Lebonnard, acclaimed throughout the world, from the co-citizens of the poet." Meanwhile, Alcard has written to the newspapers of Toulon to say that Novelli was perfectly justified in postponing his visit, and that he will be ever grateful to Novelli, to whom he owes the success of Papa Lebonnard.

The Month of Mary is the name of a touching little drama of the people. A poor woman, obliged to conceal the birth of a child, gives it to a mercenary to keep. But this woman dies and the child is taken to the Fondling Hospital, where he dies. So, when the poor woman goes to see the child, no one knows what to say to her. Just then, all the children come out to go to church for the Month of Mary service. The poor woman scans eagerly each child as it passes by, but she does not see her own. When the last child has passed, the woman falls on the hospital steps—dead. For so short a play it is of very great scenic power.

Giacosa's As the Leaves is now touring through the principal cities of Italy, and gathers laurels wherever it is given. Rovetta's Beginning of the Century is really a fine drama, but it is not very successful, because the author makes the celebrated and unhappy Minister, Prina, a seeker after love adventures.

A Life of Pleasure, by Butti, is a frank success. The hero here is a skeptical fast liver, whose only aim is to fascinate women with his elegant ways and soft words and promises. These same elegant ways and soft words also gain him a seat in Parliament. But when his real character is discovered his friends, and even his wife, leave him, and his mother dies of grief. It is then, when he also knows the pangs of sorrow, that he sees the mistakes of his life, which has only been all of selfish pleasure.

Inevitable, by Pinchia, is a somewhat *risqué* work and does not please the public. A young fellow has a stepmother whom he first hates, then loves. He is not aware of this, however, until he kisses her one day. Then he tells her of his love. She is horrified and draws away from him. "You hate me?" he cries. "With all my soul!" she answers, and here the play ends. It is in one act.

Other new plays, more or less successful, or, rather, unsuccessful, are A Simple Arrest, by Quaranta, in one act; The Iron Law, in three acts, by Bertinetti, and A Mother's Heart, in three acts, by Bersezio, who wrote it for Pezzana. But she is not going to give it. A very young actress, Cornelia Pallotti, has accepted it.

A novelty in store is Dea, by Edmond di Amicis' son, and already critics augur well of it. Pezzana, since her late triumphs in Rome, has taken a new lease of her artistic life. She came here for a few evenings only, and stayed several weeks, the theatre being crowded every night. Some people prefer her to Duse.

Duse, by the bye, says that she will be in New York in February, 1901, at your new Republic Theatre. She has quite given up D'Annunzio's plays. D'Annunzio, meanwhile, has just finished his new novel, "Fire." It will be published next month. He began writing it three years ago. He thought he would have finished it sooner, for he is a quick and industrious writer who does not know what fatigue of mind or hand means. All he needs is entire liberty, and all his best works have been written at Pescara, where he lived in solitude. "Fire," however, has been written in Settignano, near Florence, where he has lived for over a year. The book is much longer than he at first intended. It is now a work of 700 pages.

Salvini the great is now in St. Petersburg, where he is being covered with honors, laurels and roubles. His son, Gustavo, is also touring. He is now in Belgrade. Novelli is in Berlin, astonishing Germans by his extraordinary versatility. He is also very particular about the costumes of all the characters in the plays he puts on the stage. Before leaving Venice he exhibited all the costumes he had had made for Kean.

The Ando Di Lorenzo company are going abroad again, much to our sorrow, for we have been expecting them here for the last two years, and we may not see them before a year at least. America has metal more attractive than Rome, and yet Tina di Lorenzo would have had a reception in Rome greater, I think, than she will have in America.

In Rome we have the Maggi-Della Guardia company. Della Guardia was quite a girl when she was first in Rome and played only young leads. Now she is leading lady *assoluta*, as they say here. She has a very pleasing appearance and her face is a marvel of mobility. Her partner, Maggi, is among Italy's best actors, and the rest of the artists are all good and not the mere puppets or sticks with which some stars surround themselves. Even French companies, when they come to Italy, err in this respect. S. F. Q. R.

PARIS.

Censor Cuts Un Complot—No Change in Ticket Prices—Otero Again.

(Special Correspondence of The Mirror.)

PARIS, March 2.

About the only matters upon which the Censor will exercise his blue pencil are political allusions not in accordance with the Administration's policy. Any amount of smut and nastiness will generally be passed, but let there be the slightest reference to national affairs, and the worthy Censor makes much ado forthwith. Bisson and Gascogne's comedy, Un Complot, contained scenes based upon "Fort Cabrol" and other incidents of the Dreyfus excitement, and consequently fell under the Censor's ban. Before it was produced at the Gymnase all the offensive matter had to be cut out. This left a yawning gap in the play that spoiled its continuity and its chances of success. After a few nights' run, it was taken off and replaced by Ma Tante. The story of Un Complot was passably amusing, though not one of Bisson's best efforts. Mlle. Yatne shone resplendent, and the rest of the cast was pleasing.

At the Renaissance, MM. Milliaud have revived another of Mehul's operas, Euphrosine et Coradin, said to have been the composer's first work. The principal charm of the work lies in its age, for neither score nor book are of much merit.

Rehearsals of Edmond Haraucourt's Jean Bart are in progress at the Porte Ste. Martin, where Les Miserables, that did not attain much popularity, has been withdrawn. Great things are expected of Jean Bart, and Coquelin hopes for another Cyrano. The romantic life of the famous pirate is full of dramatic incidents that, it is reported, M. Haraucourt has utilized to the best advantage. An unusually elaborate mounting is also promised.

By a law of a past century the theatres of France are compelled to pay a tax of one-tenth of their receipts to the Poor Fund. For many years theatre managers have chafed under this burden, that was imposed when the theatres were regarded as enemies to the church. Recently the directors of the non-subventioned Paris got their heads together and formulated a scheme to shift the tax on the shoulders of the public by raising the prices of seats. Such a general howl was raised when their intention was announced that the idea was speedily abandoned. As a matter of fact, it would have been a rank extortion. The Paris theatregoer pays high prices as it is and has to put up with an uncomfortable seat, an antiquated system of ventilation and numerous other inconveniences. If the managers don't want to pay the tax, their remedy lies in its repeal, not in highway robbery.

Otero can give American press agents points on free advertising. The frequency with which she gets her name in the papers compels admiration. The other day she was the central figure in a legal proceeding, the second in which she has appeared within a fortnight. The plaintiff was a dressmaker, who wanted 3,565 francs for the costume Otero wore at the Nice Carnival. The singer claimed that the charge was excessive, and the court agreed with her, reducing the bill 500 francs.

Mlle. Deina has left the Opéra, and returned to the Opéra Comique. She will make her reappearance there in Hansel et Gretel next month.

There was nearly a panic at the Comédie Française last Thursday, when, during the matinee, the theatre began to fill with smoke, owing to a defect in the heating apparatus. After a time the audience was reassured, and quiet was restored.

Massenet's new oratoria, "Le Terre Promise," will be played for the first time, March 15, at the Church of St. Eustache.

A new double bill, consisting of Legendre's L'Interim and Henri Girand's Mlle. de Bullier, will be put on at the Athenée Comique March 4.

Sarah Bernhardt announced that she will positively produce Rostand's new play, L'Aiglon, on March 12. Madame Bernhardt, by the way, is out against the theatre hat, and states that women will not be allowed to wear hats in her theatre hereafter. T. S. R.

AUSTRALIA.

Williamson's Opera Season—Irving Not Likely to Visit the Antipodes.

(Special Correspondence of The Mirror.)

SYDNEY, Jan. 25.

Little Red Riding Hood, the annual extravaganza at Her Majesty's, Sydney, is declared by Mr. Williamson to be the most successful, from every point of view, he has yet produced. It will probably be succeeded by a season of comic opera, Mr. Williamson having secured the Australian rights to The Rose of Persia and Florodora, as well as to all the Gilbert and Sullivan comic operas.

In Melbourne John F. Sheridan is enjoying crowded houses at the Royal, which is the only theatre open in the Victorian capital, and will follow Little Christopher Columbus with other plays, including several not yet produced in Australia.

It is stated that after the run of Little Red Riding Hood at Her Majesty's, Sydney, the projected comic opera season will be preceded by one of the leading American dramas, but no details are at present procurable.

The Woods-Williamson company, hailing from Sydney, are playing Hands Across the Sea in Adelaide. Alfred Dampier is in Hobart with The Three Musketeers and other stock plays.

Tess of the D'Urbervilles at the Sydney Royal will be succeeded by a revival of Trilby, with Miss Crane in the name part and Tyrone Power as Svengali.

Despite the many endeavors to induce Sir Henry Irving to visit Australia it is doubtful whether a satisfactory arrangement can be effected, the estimated cost of bringing over his company, scenery, etc., being considerably in excess of the largest possible receipts. If Sir Henry were content with a colonial company and colonial painted scenery there would be a heavy balance on the right side of the ledger.

In Perth, W. A., Lottie Moore has made a hit as the heroine in Little Red Riding Hood.

"The Absent Minded Beggar" is being sung at nearly all the Australian theatres and variety halls, and in almost every instance followed by showers of silver and copper coin.

Harry Rickards is leaving the Sydney Palace for the Sydney Criterion, where he will remain until the new Sydney Tivoli is ready for occupation. His present Sydney stars are the Newskys, a Russian dancing and singing troupe, the Smith Sisters, G. W. Hunter, and others. Mr. Rickards' next attraction will be Ludwig Amann, the quick change artist.

George Rignold appears to have abandoned the cares of management for the present and to be enjoying his ease in his beautiful Sydney home.

A number of alterations are to be made at the Sydney Palace, after which it will be occupied by McAdoo's Georgia Minstrels until the arrival of Charles Arnold. McAdoo's Georgia Minstrels are at the Brisbane Opera House, having as rivals Hogan's American Negro Minstrels at the Brisbane Royal. JOHN PLUMMER.

JAMAICA.

War Fund Entertainments—A Production of Othello—Other Happenings.

(Special Correspondence of The Mirror.)

KINGSTON, Feb. 25.

A concert was given at the Old Harbor in aid of the war fund Feb. 12. The singers were Mrs. H. J. Lewis and daughter, Miss Kilburn, Mrs. McCrae, Miss Royes, Mr. Gooche, Mr. Barry, Dr. Nelsh, Mr. Hobbs, Mr. Laus, and Mr. Royes. The concert was well attended and gave satisfaction. Mrs. De Mercado's war fund entertainment at the Theatre Royal was a huge success. The programme opened with Sidney Grundy's In Honor Bound. A war tableau was given, and Mrs. De Mercado recited "The Absent Minded Beggar." A Sheep in Wolf's Clothing was next presented, the players being M. De Mercado, O'Connor De Cordova, Mrs. De Mercado, Miss Hallowes, Miss Nunes, W. Morrison, Mr. Grant, Mr. Fitzgerald, and Miss Jacobs. In the Collegiate Hall Feb. 14 the Kingston Choral Union gave a concert for the war fund. Those that took part were Professor Perez, Miss McDermot, Mr. Calton, Miss A. Johnston, Mr. Morand, T. Jackson, and Mr. Ramsey. The performance concluded with Aunt Jerusha's Mistake.

Othello was the attraction at the Theatre Royal Feb. 22. Morton Tavares staged the drama and took the role of Iago. The other players, who did really creditable work, included C. Campbell, E. Andrews, Mr. Hilton, T. Thorpe, P. Pierce, D. Campbell, Miss Altmont, Miss Bogle, and Montgomery Irving.

Parrani, once of Lowandi's Circus, nearly lost his daughter the other day with a severe attack of fever. Happily she is now out of danger.

Mr. Holland, once with Edwin Forrest, will shortly put on at the Theatre Royal Caste, in which he won success years ago, with his wife, Effie Johns. MONTGOMERY IRVING.

RANGOON AND ITS AMUSEMENTS.

Max Berol, manager of Konorah, tells of theatrical affairs in Rangoon, Burmah, in the following letter:

The Janet Waldorf company and the Konorah company met at Rangoon, Burmah, quite an out of the way place for the two only American companies in the Orient to shake hands. Rangoon, that has a European population of 4,500 and double that number of Eurasians, besides 180,000 natives, has one of the finest theatres in the Orient, built in commemoration of the sixtieth year of Queen Victoria's reign. It is a handsome brick structure of Gothic architecture and is called Jubilee Hall. It has a capacity of 796, of which one-half are chairs in the parquet and the remainder balcony seats. There is standing room for 500. The stage is large and stocked with scenery and set pieces, and has a complete electric lighting system with patent switchboard, bunch lights, etc. Stage dimensions: Depth, 40 feet; width, 64 feet; proscenium opening, 26 feet; bright to grooves, 18 feet; to fly gallery, 35 feet. The rent of the hall is 80 rupees ($25) a night. The company pays all attaches. The booking agents are Misquith and Co., music dealers, who also handle the advance sale, making the customary charge of 5 per cent. on their sales. Rangoon has two daily sixteen-page papers; advertising rate 2 rupees (70 cents) an inch a day.

The Konorah company did not play at Rangoon as at the time the town, which is one of the best stands in the Orient, was surfeited with amusements. The Ada Mayans company had just canceled a week's engagement, the local Amateur Dramatic Club was producing Cinderella for the Transvaal War Fund, giving three performances to crowded houses; the Dallas and Musgrave Repertoire company, thirty people, were billed to open immediately after for ten nights, producing The Geisha, The Runaway Girl, The Sign of the Cross, The Sorrows of Satan, and His Excellency the Governor; Janet Waldorf was rehearsing an open air performance of As You Like It, assisted by Norval McGregor and local talent, and the Parsee Opera company, composed of Hindus and Parsees, a very successful native company, which has toured the Orient for years, was playing to crowded houses at Victoria Hall, a beautiful theatre in European style, with commodious stage and good scenic equipment. Besides these there were two circuses, Wirth's Australian Circus, and Chatre's Indian Circus, both one-ring shows, giving two performances a day, each in their tents. Quite enough amusement for a city with 4,500 Europeans. The Konorah company consequently left for Calcutta, arriving there February 8 and opening at the Theatre Royal February 10.

Besides Rangoon, there are two other towns in Burmah that it will pay a company to visit. Mandalay, the capital, with 900 civilians and 1,800 white soldiers, is 386 miles by rail, necessitating doubling back. The fare is 12 rupees ($4) each way. This is second class, which, as in Europe, is the one used by theatrical companies, as first-class costs 30 rupees, or $10. Mandalay has a good theatre with a capacity of 500, in the Volunteer Drill Hall, which has some scenery. Moulmein, 147 miles by steamer, has 600 Europeans, all wealthy lumber exporters, and a theatre in the Gymkhana Club.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S ROMANCE: Syracuse, N. Y., March 26-31.
A BATTLE SCARRED HERO (Fellows and Goodhue, mgrs.): Cumberland, Md., March 29.
A BLACK SHEEP: Baltimore, Md., March 26-31.
A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Greenwich, Conn., March 27, Stamford 28, Meriden 30, 31, Wallingford April 2, Middletown 3, Rockville 4.
A BREEZY TIME (Western; Fitz and Webster, mgrs.): Brookfield, Mo., March 27, Macon 28, Louisiana 29, Bowling Green 30, Alton, Ill., April 1, Edwardsville 2, Jerseyville 3, Beardstown 4.
A BUNCH OF KEYS (Gus Bothner, mgr.): Oswego, N. Y., March 27, Clyde 28, Canandaigua 29, Seneca Falls 30, Auburn 31, Ithaca April 2, Bath 3, Niagara 4, Mansfield, O., 14.
A COLONIAL GIRL (Daniel Frohman, mgr.): Burlington, Vt., March 27, Rutland 28, Bellows Falls 29, Brattleboro 30, Greenfield, Mass., 31.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Logan, U., March 27, Ogden 28, Salt Lake City 29-31, Aspen, Col., April 2, Leadville 3, Cripple Creek 4, Victor 5, Pueblo 6, Colorado Springs 7, Denver 9-14.
A DAY AND A NIGHT (Harry Phillips, mgr.): Lowell, Mass., March 26, 27, Portsmouth, N. H., 28, Portland, Me., 29, Nashua, N. H., 30, Newport, R. I., 31, Newark, N. J., April 2-7.
A FEMALE DRUMMER: New York city March 26-31, Philadelphia, Pa., April 2-7, Brooklyn, N. Y., 9-14.
A GAY FARMER (E. M. Kimball, mgr.): Reading, Pa., March 26-28, Pottstown 29, 30, Royersford 31, Frankford April 2-4, Rahway, N. J., 5, Plainfield 6, 7, Hoboken 9-11, Wilkes-Barre, Pa., 12-14.
A GRIP OF STEEL: Milwaukee, Wis., March 26-31, St. Paul, Minn., April 2-7, Minneapolis 9-14.
A GUILTY MOTHER: Buffalo, N. Y., March 26-31.
A HOT OLD TIME (Western): Burlington, Ia., March 27, Des Moines 29-31.
A HOT OLD TIME (The Rays): Buffalo, N. Y., March 26-31.
A HOT OLD TIME (Eastern; F. P. Wilson, mgr.): Fostoria, O., March 27, St. Mary's 28, Belle Fontaine 29, Keaton 30, Worcester 31, Mansfield April 2, New Philadelphia 7.
A JAY FROM JAYSVILLE: Jamestown, N. Y., March 26, 27.
A MAN OF MYSTERY (E. N. McDowell, mgr.): La Porte, Ind., March 27, Coldwater, Mich., 29.
A MERRY CHASE (Lyman Brothers): Putnam, Conn., March 27, Webster, Mass., 28, Brockton 29-31.
A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Geneva, N. Y., March 30.
A NIGHT IN CHINATOWN: Little Rock, Ark., March 30, Springfield, Mo., April 2, Joplin 3, Pittsburg, Kan., 4, Ft. Scott 5.
A PAIR OF BLACK EYES (Betts and Patee, mgrs.): Delphos, O., March 27, Otesa 28, Wapokoneta 29, Piqua 30, Arcanum 31.
A POOR RELATION (Fred G. Berger, mgr.): Wichita, Kan., March 26, 27, Emporia 28, Lawrence 29, Leavenworth 30, Atchison 31, St. Joseph, Mo., April 2, Nebraska City, Neb., 3, Lincoln 4, Beatrice 5, York 6, Fremont 7, Norfolk 9, Sioux City, Ia., 10, Cherokee 11, Sioux Falls, S. D., 12, 13, Sioux City, Ia., 14.
A ROMANCE OF COON HOLLOW: Antigo, Wis., March 27, Wausau 28, Stevens Point 29, Grand Rapids 30, Portage 31, Whitewater April 2, Freeport, Ill., 3, Belvidere 4, Marengo 5, La Salle 6, Decatur 7, St. Louis, Mo., 9-14.
A RUNAWAY GIRL: Springfield, Mass., March 27, 28, Worcester 29.
A STRANGER IN A STRANGE LAND: Waterbury, Conn., March 26-28, New Haven 29-31.
A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Harrisburg, Pa., March 27, Pottsville 28, Allentown 29, Easton 30, Trenton 31.
A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Logansport, Ind., March 27, Union City 28, Dayton, O., 29-31.
A TEXAS STEER: Houston, Tex., March 27, Brenham 28, San Antonio 29, Austin 30, Temple 31, Shreveport, La., April 6, Ft. Scott, Kan., 12.
A TRIP TO CHINATOWN: Schenectady, N. Y., April 7.
A TRIP TO COONTOWN: Washington, D. C., March 26-31, Philadelphia, Pa., April 2-7, New York city 9-14.
A WHITE ELEPHANT (Carl J. Berry, mgr.): Prairie Du Chien, Wis., March 28, Platteville 29, Menominee 30, Stillwater 31-April 3, New Richmond, Wis., 4, Northfield, Minn., 5, Lake City 6, Maseppa 7, Red Wing 9, Rochester 10, Black River Falls, Wis., 11.
A WISE GUY: Lynn, Mass., March 26-28.
A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Bonham, Tex., March 27, Paris 28, Terrell 29, Marshall 30, Shreveport, La., 31, Louisiana, Mo., April 10.
A WOMAN IN THE CASE (Bartlett and May): Elizabeth, N. J., March 28, Hoboken 29-31, Paterson April 2-4, Danbury, Conn., 5, Torrington 6.
ACROSS THE PACIFIC: Jersey City, N. J., March 26-31.
ADAMS, MAUDE: Boston, Mass., March 19-31.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA (Liebler and Co., mgrs.): Minneapolis, Minn., March 26-31, Milwaukee, Wis., April 2-7.
ANDERSON THEATRE (Ed Anderson, mgr.): Brockville, March 26-31, Ogdensburgh, N. Y., April 2-7, Barre, Vt., 9-14.
ARIZONA: Alton, Ill., April 2, Decatur 3, Hannibal, Mo., 7, Ottumwa, Ia., 13, Dubuque 17.
AT PINEY RIDGE (M. O. Rigsbee, mgr.): Providence, R. I., March 26-31, Fall River, Mass., April 2, Worcester 3, 4, Springfield 5, Westfield 6, Northampton 7.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Brunswick, Ga., March 26-28.
BALDWIN-McLVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.
BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): San Jose, Cal., March 27, Fresno 28, Los Angeles 29-31.
BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Uniontown, Pa., March 27, Johnstown 28, Altoona 29, Atlantic City, N. J., 30.
BEN HUR: New York city Nov. 29—indefinite.
BENNETT-MOULTON (A; Earl Burgess, mgr.): Youngstown, O., March 26-31, Jamestown, N. Y., April 2-7, Erie, Pa., 9-14.
BENNETT-MOULTON (B): Biddeford, Me., March 26-31, Lynn, Mass., April 2-14.
BINGHAM, RALPH: Belen, Miss., March 27, Jonestown 28, Gunnison 29, Tunica 30, Hernando 31, Coldwater April 2, Covington, Tenn., 3, Osceola, Ark., 4, Paragould 5, Marianna 6, Fordyce 7.
BLAIR, EUGENIE (Henri Gressitt, mgr.): Battle Creek, Mich., March 27, Kalamazoo 28, Grand Rapids 29, Ann Arbor 30, Ypsilanti 31, Toledo, O., April 2, Columbus 3, 4, Dayton 5, Indianapolis, Ind., 6, 7, Cleveland, O., 16—indefinite.
BLUE JEANS (H. E. Reed, mgr.): Connersville, Ind., March 27, Alexandria 28, Anderson 29, Chicago, Ill., April 2-7.
BROADWAY TO TOKIO: New York city Jan. 23—indefinite.
BROWN'S IN TOWN (La Motte and Sowerby, mgrs.): Worcester, Mass., March 26-31, Lynn April 2-4, Portland, Me., 9-11, Togus 12, Berlin, N. H., 14.
BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Owensboro, Ky., March 27, Albany, Ind., 28, Frankfort, Ky., 29, Paris 30, Maysville 31, Cincinnati, O., April 2-7, Cleveland 9-14.
BRYAN COMEDIANS: Peru, Ind., April 2-7.
BURRILL COMEDY: Lynn, Mass., March 26-31, Gardiner April 2-7.
CAMERON, CLEMENS (Harry Bubb, bus.-mgr.): Rochester, Pa., March 26-31, Phillipsburg April 2-7, Lock Haven 9-14.
CARROLL COMEDY: Monongahela City, Pa., March 26-31.
CARNER STOCK (Harry L. Webb, mgr.): Findlay, O., March 26-31.
CARPENTER, FRANKIE (George K. Robinson, mgr.): New Bedford, Mass., March 26-31, Woonsocket, R. I., April 2-7.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CAUGHT IN THE WEB (W. E. Elmendorf, mgr.): Chicago, Ill., March 12-31.
CHAPMAN-WARREN: Key West, Fla., March 26-31.
CHASE-LISTER: Waterloo, Ia., March 26-31.
CHATTANOOGA (J. Simms, mgr.): Brantford, Can., March 27, Gault 28, London 29, Chatham 30, Windsor 31.
CHESTER, ALMA (O. W. Dibble, mgr.): Middletown, N. Y., March 26-31, Port Jervis April 2-7, Yonkers 16-21.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): Salina, Kan., March 26-31.
CLARKE, HARRY CORSON (What Happened to Jones): Anaconda, Mont., March 27, Wallace, Id., 29, Spokane, Wash., 30, 31, Moscow, Id., April 2, Pullman, Wash., 3, Colfax 4, No. Yakima 6, Ellensburg 7, Tacoma 9.
CLIDENCE AND CLARKE: Ft. Recovery, O., March 26-31, Rockford April 2-7, St. Mary's 9-14.
COLLIER, WILLIE (Smyth and Rice, mgrs.): San Francisco, Cal., March 26-31.
COLLINS, MYRA (Bennett and Seabott, mgrs.): Gallatin, Mo., March 26-31, Trenton April 2-7, Princeton 9-14.
COLUMBIA STOCK: Lead, S. D., March 27, fifth City 29, Keystone 30, 31.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Scranton, Pa., March 26-31, Wilkes-Barre April 2-7, Reading 9-14.
COOTE, BERT: Marion, Ind., March 27, Zanesville, O., 28, Akron 29, Mansfield 30, Tiffin 31.
CORALIE AND CO., DRESSMAKERS: Boston, Mass., March 26-31.
CRANE, WILLIAM H.: Cleveland, O., March 26-31.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Harrisburg, Pa., April 16.
CURRAN-MILTON: Galena, Kan., March 26-28.
DAD IN HARNESS: Paterson, N. J., March 29-31.
DAILEY STOCK: Sacramento, Cal., March 26-April 5.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): Seattle, Wash., March 26-31, Tacoma April 2, Spokane 4, Missoula, Mont., 5, Helena 7, Butte 8-10, Anaconda 11, Bozeman 13, Billings 14.
DAVIDSON STOCK (Kelly-Kent): Aurora, Ill., March 26-31, sheboygan, Wis., April 2-7, Green Bay 9-14.
DE TOURNEA, MME. (S. T. Perry, mgr.): Emmitsburg, Ia., March 27, Ft. Dodge 31.
DE VONDE STOCK (C. L. Walters and Chester De Vonde): Gloversville, N. Y., March 26-31, Johnstown April 2-7, Albany 9-14.
DEWEY, THE HERO OF MANILA (Dan Robinson, mgr.): Maysville, Ky., March 27, Pomeroy, O., 28, Athens 29, Cincinnati April 9-14.
DODGE, SANFORD: Spearfish, S. D., March 27, 28, Custer 29, Edgemont 30, Crawford, Neb., 31.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 22—indefinite.
DON'T TELL MY WIFE (Felix Risser, mgr.): Davenport, Ia., March 27, Clinton 28, Muscatine 29, Burlington 30, Moline, Ill., 31, Rock Island April 1, Iowa City, Ia., 2, Grinnell 3, Oskaloosa 4, Centerville 5, Keokuk 6, Ottumwa 7.
DREW, JOHN: Chicago, Ill., March 19-31.
EIGHT BELLS: Chicago, Ill., March 26-31.
ELDON'S COMEDIANS (G. H. Eldon, mgr.): Napoleon, O., March 26-31, Adrian, Mich., April 2-7, Fostoria, O., 9-14.
ELLEFORD CO.: Pomona, Cal., March 26-31.
ELROY STOCK (E. S. Brigham, mgr.): Brockton, Mass., March 26-31.
EMMET, J. K., AND GILSON, LOTTIE: Toledo, O., March 29-31, Sault Ste. Marie, Mich., April 12.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.
EMPIRE STOCK: Kingston, N. Y., March 26-31.
EWING TAYLOR: Hillsboro, Tex., March 26-31.
FABIO ROMANI (Aiden Benedict, mgr.): Kane, Pa., March 27, Punxsutawney 28, Du Bois 29, Renova 30, Lockhaven 31, Jersey Shore April 2, Danville 3, Ashland 4, Mt. Carmel 5, Shenandoah 6, Mahanoy City 7, Milton 9, Lewisburg 10, Bloomsburg 11, Berwick 12, Nanticoke 13, Hazleton 14.
FAUST (Morrison): Little Rock, Ark., March 28.
FAUST (Porter J. White): Auburn, Pa., March 27, Fulton 28, 29, Utica 30, 31.
FERRIS COMEDIANS (Dick Ferris, mgr.): Hannibal, Mo., March 26-31, Springfield, Ill., April 2-7, Terre Haute, Ind., 9-14.
FISKE, MRS. (Charles E. Power, mgr.): Cincinnati, O., March 26-31, Pittsburg, Pa., April 2-7.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FROHMAN, DANIEL, STOCK: New York city Nov. 27—indefinite.
FROST STOCK: Canning, N. S., March 26-31.
GIBNEY-HOEFFLER: Hoboken, N. J., March 26-31, Bridgeport, Conn., April 2-7, Scranton, Pa., 9-14.
GILMORE, BARNEY (Kidnapped in New York): Akron, O., March 28, Sandusky 29, Tiffin 30, Lima 31, Urbana April 2.
GILLETTE, WM.: New York city Nov. 6—indefinite.
GLAZIER, HARRY: Portland, Or., March 26, 27.
GOODMAN STOCK: Lisbon, O., March 29-31.
GOODWIN, NAT C.: Philadelphia, Pa., March 12-31.
GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.
GREAT EASTERN STOCK: Albion, N. Y., March 26-28, Medina 29-31.
GRIMES' CELLAR DOOR: Holyoke, Mass., March 26-28.
HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.
HALL, DON C.: Mt. Morris, Ill., March 22-28, Rochelle 29-31.
HARCOURT, JESSIE: Rockland, Me., March 26-April 7.
HARTLEY COMEDY: Milroy, Pa., March 26-31.
HASWIN, CARL A. (A Lion's Heart): Baltimore, Md., March 26-31.
HAVE YOU SEEN SMITH: Stockton, Cal., March 27, Oakland 28, 29, San Jose 30, Vallejo 31, Sacramento April 2, Marysville 3, Roseburg, Ore., 5, Albany 6, Salem 7, Portland 9-14.
HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21—indefinite.
HEARTS OF OAK (Herne's; William B. Gross, mgr.): Detroit, Mich., March 26-31, New York city April 2-7.
HEARTS OF THE BLUE RIDGE: Portland, Ind., March 27, Kendallville 28, Mishawaka 29, Michigan City 30, Pullman, Ill., 31.
HELD, ANNA: New York city Nov. 13-March 31, Washington, D. C., April 2-7.
HELLO, BILL: Decatur, Ill., March 28, Jacksonville 30.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Newburg, N. Y., March 26-31.
HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Joliet, Ill., March 26-31, Logansport, Ind., April 2-7, Ft. Wayne 9-14.
HIS EXCELLENCY THE GOVERNOR (Charles Frohman, mgr.): Meriden, Conn., March 29, Middletown 30, Bridgeport 31.
HOGAN'S ALLEY: Xenia, O., March 28.
HOLDEN COMEDY (No. 1): Marshalltown, Ia., March 26-31, Burlington April 2-7, Rock Island, Ill., 9-14.
HOLDEN COMEDY (No. 2): Allentown, Pa., March 26-31.
HOLLAND, MILDRED (Edward C. White, mgr.): Baltimore, Md., March 26-31.
HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HOTEL TOPSY TURVY (Dunne and Ryley): Philadelphia, Pa., March 26-31.
HUEBNER SETTLE CO.: Moberly, Mo., March 26-31.
HUMAN HEARTS (W. E. Nankeville, mgr.): Louisville, Ky., March 26-31, St. Louis, Mo., April 2-7, Chicago, Ill., 9-14.
HUMPTY DUMPTY (James B. Dixon, mgr.): Dayton, O., March 26-28, Columbus 29-31.
HUNTLEY-JACKSON: Parkersburg, W. Va., March 26-31.
IN OLD KENTUCKY: Brooklyn, N. Y., March 26-31.
IN PARADISE: Butte, Mont., March 29-31.
IRVING, HENRY: Providence, R. I., March 26-28, Springfield, Mass., 29, Hartford, Conn., 30, New Haven 31, Albany, N. Y., April 2, Syracuse 3, Rochester 4, 5, Buffalo 6, 7, Cincinnati, O., 9-14.
IRWIN, MAY (H. B. Sire, mgr.): Washington, D. C., March 26-31.
JAMES-KIDDER-HANFORD: Cheyenne, Wyo., March 27, Lincoln, Neb., 29, Topeka, Kan., 30, Lawrence 31, Kansas City, Mo., April 2, 3, Sedalia 4, St. Joseph 5, Des Moines, Ia., 9, Cedar Rapids 10, Davenport 11, Galesburg, Ill., 12, Peoria 14.
JEFFERSON COMEDY: Macon, Ga., March 27, Atlanta April 2, Birmingham, Ala., 3, Memphis, Tenn., 4, Nashville 5, Lexington, Ky., 6, Louisville 7, Springfield, O., 9, Canton 10, Youngstown 11, Buffalo, N. Y., 12-14.
JOHNSON COMEDY: Ashland, Ky., March 26-31.
JUST BEFORE DAWN: Manchester, N. H., March 26-31.
KELCEY-SHANNON: Newark, N. J., March 26-31.
KEMBLE COMEDY: Keithsburg, Ill., March 26-31.
KENDAL, MR. AND MRS.: New York city March 26-31.
KERCHOFF-LOCKE: Geneva, Neb., March 26-31.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Danville, Pa., March 26-31, Cumberland, Md., April 2-7.
KING DRAMATIC (Nathan Appel, mgr.): Salem, Mass., March 26-31, Lowell, April 2-7, Taunton 9-14.
KLARK-SCOVILLE: Mercer, Pa., March 26-31, Ellwood City April 2-4, Rochester 5-7.
KLIMT-HEARN (Sol Braniz, mgr.): Chester, Pa., March 26-31, Allentown April 2-7, Easton 9-14.
KNOBS O' TENNESSEE: Toledo, O., March 26-28.
LABADIE, HUBERT (Edwin Patterson, mgr.): Union, S. C., March 27, Lawrens 28, Newbery 29, Orangeburg 30, Sumter 31, Camden April 2, Yorkville 3, Chester 4, Winnsboro 5, Rich Hill 6, Charlotte, N. C., 7.
LA MARR HARRY: Augusta, Me., March 26-31.
LANGTRY, MRS.: Cincinnati, O., March 26-31.
LA PORTE COMEDY: Marathon, N. Y., March 26-28, Whitney's Point 29-31.
LEHR AND WILLIAMS: Kingston, N. C., March 26-31.
LEROYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Omaha, Neb., March 27, 28, Ft. Dodge, Ia., 29, Algonia 30, Mankato, Minn., 31, New Ulm April 1, St. Peter 2, Rochester 3, Albert Lea 4, Charles City, Ia., 5, Waterloo 6, Cedar Rapids 7, Marshalltown 9, Oskaloosa 10, Des Moines 11, Oceola 12, Ottumwa 13, Washington 14.
LEYBURN'S BON TON (Frank B. Shalters, mgr.): No. Adams, Mass., March 26-31, Westfield April 2-7, New York city 9-14.
LITTLE TRIXIE (Fred Robbins, mgr.): Washington, Ind., March 31, Evansville April 1, Olney, Ill., 2.
LOVE COMEDY (Daniel W. Mayon, mgr.): Dunkirk, Ind., March 26-28, Kokomo 29-31.
LYCEUM CO. (Shipman's): Peterboro, N. H., March 27, Nashua 28, Dover 30, Exeter 31.
LYCEUM STOCK: Williamsport, Pa., April 2.
MACAULEY-PATTON: Wheeling, W. Va., March 26-31.
McCABE, JAS. L. (Maloney's Wedding; Matt Sheeley, mgr.): Paulding, O., March 27, St. Mary's 28, New Bremen 29, Greenville 30, Decatur, Ind., April 2.
McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Waseca, Minn., March 27, Faribault 28, Hastings 29, Wabash 30, Lacrosse 31, Winona April 2, Lake City 3, Red Wing 4, Stillwater 5, Hudson 6.
McFADDEN'S FLATS: Cleveland, O., March 26-31, Pittsburgh, Pa., April 2-7, New York city 9-14.
MACK, ANDREW (Rich and Harris, mgrs.): Chicago, Ill., March 19-31, St. Louis, Mo., April 2-7.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Hillsdale, Mich., March 26-31.
MAM'SELLE AWKINS: New York city Feb. 26-March 31.
MANHATTAN STOCK: Grand Island, Neb., April 2-7.
MAN'S ENEMY: Boston, Mass., March 26-31, New Haven, Conn., April 2-4, Bridgeport 5-7, Harlem, N. Y., 9-14.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Memphis, Tenn., March 27, Nashville 28, Lexington, Ky., 29, Louisville 30, 31, Cincinnati, O., April 2-7, Cleveland, 9-14.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Elkhart, Ind., March 27, Goshen 28, Wabash 29, Peru 30, Logansport 31, Ft. Wayne April 2, Lima, O., 3, Fremont 4, Sandusky 5, Ashtabula 6, Warren 7.
MARKS BROS.: Peterboro, Can., March 26-31, Coburg April 2-7.
MARLOWE, JULIA (C. H. Dillingham, mgr.): Baltimore, Md., March 26-31, Philadelphia, Pa., April 2-7, Newark, N. J., 9-14.
MATHES, CLARA: Florence, Col., March 26-31, Albuquerque, N. M., April 2-7, El Paso, Tex., 9-14.
MATHEWS AND BULGER: Brooklyn, N. Y., March 19-31.
MAXAM AND SIGHTS: Lake Crystal, Minn., March 26-31.
MELVILLE, ROSE: Owosso, Mich., March 28, Lansing 29, Ypsilanti 30.
MEYERS, IRENE: Elmira, N. Y., March 26-31.
MIDNIGHT IN CHINATOWN: Denver, Col., March 26-31, Pueblo April 2, Dodge City, Kan., 5, Kansas City 9-14.
MILLER, HENRY: Boston, Mass., March 19-31.
MISS HOBBS (Charles Frohman, mgr.): Rochester, N. Y., March 27, 28, Buffalo 29-31.
MITCHELL'S ALL STAR PLAYERS: Columbia, Pa., March 26-31, Chester April 2-7.
MODJESKA (John C. Fisher, mgr.): Albany, N. Y., March 21, Rochester 31.
MONROE, GEO. W.: Pittsburg, Pa., March 26-31.
MOREY STOCK: Weir City, Kan., March 26-31, Leavenworth April 2-7, St. Joseph, Mo., 9-14.
MORRIS, WM. (D. V. Arthur, mgr.): New Orleans, La., March 26-31.
MORRISON COMEDY: Bangor, Me., March 27-31, Lawrence, Mass., April 2-7.
MORRISON, LEWIS: Altoona, Pa., March 28, Washington 29, Zanesville, O., 31, Paris, Ky., April 9.
MR. PLASTER OF PARIS: Wichita, Kan., March 28.
MULDOON'S PICNIC (Yank Newell and George H. Adams): London, Can., March 26-28.
MURPHY, JOSEPH: Rochester, N. Y., March 26, 27, Troy 28, 29, Albany 30, 31.
MURRAY AND MACK (Joe W. Spears, mgr.): New Orleans, La., March 26-31, New Iberia April 2, Alexandria 3, Monroe 4, Vicksburg, Miss., 5, Greenville 6, Helena, Ark., 7.
MURRAY COMEDY: Springfield, Mo., March 26-28.
MY DAUGHTER-IN-LAW: New York city Feb. 26—indefinite.
MRYKLE AND HARDER: St. Joseph, Mo., March 26-31.
NATIONAL THEATRE (Beck and Nutt, mgrs.): Wapello, Ia., March 29, Columbus Junction 30, 31, Muscatine April 2-4, Nichols 5, West Branch 6, 7, W. Liberty 9-11.
NAUGHTY ANTHONY: New York city Jan. 8-March 31.
NEILL, JAMES: Los Angeles, Cal., Feb. 11-March 31.
NEXT DOOR (Boyer Brothers; J. H. Arthur, mgr.): Elgin, Ill., March 27, Janesville, Wis., 28, Watertown 29, Waupun 30, Oshkosh 31, Wausau April 1, New London 2, Appleton 3, Green Bay 4, Kaukauna 5, Manitowoc 6, Fond du Lac 7.
O'HOOLIGAN'S WEDDING (George Dupree, mgr.): Martin's Ferry, O., March 27, Mannington, W. Va., 28, Monongah 29, Philippi 30, Elkins 31.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Worcester, Mass., March 27, 28, Providence, R. I., 29-31.
OLD SI STEBBINS (Wallace, Gilmore and Co., mgrs.): Cambridge City, Ind., March 28, Columbus 29, Greensburg 30, Anderson 31.
O'NEILL, JAS.: Kansas City, Mo., March 26-31.
ON THE STROKE OF TWELVE: New York city March 26-31, Baltimore, Md., April 2-7.
OVER THE FENCE (Gus Hill, mgr.): Montreal, Can., March 26-31, Quebec April 2-4, Ottawa 5-7, Boston, Mass., 9-14.
PAIGE, MABEL: Austin, Tex., March 26-31, San Antonio April 2-7, Houston 9-14.
PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Manchester, N. H., March 26-31, Haverhill, Mass., April 2-7.
PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Wilmington, Del., March 26-31, Atlantic City, N. J., April 2-7, Orange 9-14.
PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Bath, Me., March 26-31, Augusta April 2-7.
PECK'S BAD BOY (G. W. Heath, mgr.): Chambersburg, Pa., March 29.
PEOPLE'S PLAYERS: Richland Centre, Mo., March 26-29.
PERKINS, WALTER (My Friend from India): Warren, O., March 27, New Castle, Pa., 28, Franklin 29, Titusville 30, Niagara, N. Y., 31, Buffalo April 2-7.
PHELAN STOCK: Woonsocket, R. I., March 26-31.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.
PRICE-ARINGTON: Kennett, Mo., March 26-31.
PUDD'NHEAD WILSON: San Francisco, Cal., March 19-31.
QUEEN OF THE BOULEVARDE: Jersey City, N. J., March 26-31.
QUO VADIS (Aiden Benedict's; E. A. Summers, mgr.): Huntington, W. Va., March 27, Ashland, Ky., 28, Ironton, O., 29, Portsmouth 30, Maysville, Ky., 31.
QUO VADIS (Aiden Benedict's; H. J. Bernard, mgr.): Mt. Vernon, O., March 27, Coshocton 28, Massillon 29, Salem 30, Warren 31.
REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Hoboken, N. J., May 3-5, Albany, N. Y., 7-9, Troy 10-12, Paterson, N. J., 14-16.
REHAN, ADA: Savannah, Ga., March 27, Macon 28, Montgomery, Ala., 29, Birmingham 30, Mobile 31.
REMEMBER THE MAINE (Western; Lincoln J. Carter, prop.): Sigourney, Ia., March 27, Belle Plain 28, Cedar Rapids 29, Anamoosa 30, Maquoketa 31, Davenport April 1, Sterling, Ill., 2, Dickson 3, Rochelle 4, Freeport 5, Rockford 6, Belvidere 7, Peru 8.
REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Elizabeth, N. J., March 26-28, Bridgeport, Conn., 29-31, Trenton, N. J., April 2, Lancaster, Pa., 3.
RENTFROW'S PATHFINDERS: Charlotte, N. C., March 26-31.
RICE, FANNIE: Milwaukee, Wis., March 26-31, Racine April 1, Aurora, Ill., 2, Indianapolis, Ind., 3, 4, Richmond 5, Dayton, O., 6, Cincinnati 9-14.
ROBERT, KATHERINE: Northampton, Mass., March 26-31.
ROBSON, STUART (D. V. Arthur, mgr.): New York city March 19-April 14.
ROGERS BROS.: Chicago, Ill., March 26—indefinite.
RYAN, DANIEL R. (E. A. Schiller, mgr.): Port Huron, Mich., March 26-31, Lansing April 2-7, Jackson 9-14.
SAG HARBOR: Chicago, Ill., March 19-April 14.
SAPHO (Western): Bloomington, Ill., March 27, Peoria 29.
SAPHO (Ed F. Rush): Jersey City, N. J., March 26-31.
SAWTELLE DRAMATIC: Bridgeton, N. J., March 26-31.
SECRET SERVICE: St. Louis, Mo., March 26-31.
SELBY STOCK: Woodstock, Va., March 26-31.
SHANNON, HARRY: Valparaiso, Ind., March 26-31, Hammond April 2-7.
SHEA, THOMAS E. (S. W. Combs, mgr.): Poughkeepsie, N. Y., March 26-31.
SHEARER, TOMMY: Norristown, Pa., March 26-31, Elizabeth, N. J., April 2-7, Paterson 9-14.
SHENANDOAH (Jacob Litt, prop.): Saratoga, N. Y., March 27, Albany 28, Glens Falls 29, Cohoes 30, Troy 31, Gloversville April 2, Schenectady 3, Poughkeepsie 4, Kingston 5, Newburgh 6, Elizabeth, N. J., 7.
SHIRLEY, JESSIE (Harry W. Smith, mgr.): Ventura, Cal., March 26-31, San Diego April 2-7.
SHORE ACRES (William B. Gross, mgr.): Milwaukee, Wis., March 26-28.
SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Chelsea, Mass., March 28, Lynn 29-31.
SIDE TRACKED (Western): Chicago, Ill., March 26-31.
SI PLUNKARD: Taylorsville, Ill., March 27, Litchfield 28, Edwardsville 29, Jerseyville 30, Petersburg 31.
SKINNER, OTIS: Bay City, Mich., March 27, Ann Arbor 28, Adrian 29, Akron, O., 30, Canton 31.
SOTHERN, E. H. (Daniel Frohman, mgr.): New York city March 26—indefinite.
SOWING THE WIND (Julius Cahn, mgr.): Cleveland, O., March 26-31, S. Chicago, Ill., April 1.
SPOONER DRAMATIC: Asheville, N. C., March 26-31, Durham April 2-7, Charlotte 9-14.
SPOONERS, THE: Lewiston, Me., March 26-31, Portland April 2-7.
SULLY, DANIEL: Brooklyn, N. Y., March 26-31, Kingston April 2, Hudson 3, Cohoes 4, Saratoga 5, Albany 6, 7.
SUPERBA (Hanlon's): Toronto, Can., March 26-31.
TEN NIGHTS IN A BAR ROOM (Busby Bros.): Edwardsville, Ill., March 27, Sparta 28, Terre Haute, Ind., 29.
THANHOUSER STOCK: Milwaukee, Wis.—indefinite.
THE AIR SHIP: Fremont, Neb., March 28, Ottumwa, Ia., April 9.
THE AMERICAN GIRL (A. Q. Scammon, mgr.): Atlantic City, N. J., March 27, Frankford, Pa., 28, Asbury Park, N. J., 29, Red Bank 30.
THE BELLE OF NEW YORK: Pittsburg, Pa., March 26-31.
THE BOWERY AFTER DARK (Samuel Blair, mgr.): Pittsburg, Pa., March 26-31, Jersey City, N. J., April 2-7, Brooklyn, N. Y., 9-14.
THE CHERRY PICKERS (Nathan Appell, mgr.): Carthage, N. Y., March 27, Watertown 28, Ogdensburg 29, Ottawa, Can., 30, 31.
THE CHILDREN OF THE GHETTO: Knoxville, Tenn., March 27, Birmingham, Ala., 28, 29, Atlanta, Ga., 30, 31, Augusta, April 2, Charleston, S. C., 3, Savannah 4, Macon 5, Montgomery, Ala., 6, Mobile 7, New Orleans, La., 9-14.
THE CHRISTIAN (Effie Elisler; Liebler and Co., mgrs.): Charleston, W. Va., March 27, Wilmington, N. C., 28, Raleigh 29, Danville, Va., 30, Lynchburg 31, Jonesville, O., April 4, Mansfield 6.
THE CORNER GROCERY (Jas. Wall, mgr.): Cambridge Springs, Pa., March 27, North East 28, Dunkirk, N. Y., 29, Gowanda 30, Warsaw 31, Batavia April 2.
THE DAIRY FARM: McKeesport, Pa., March 26, 27, Washington 28, Wheeling, W. Va., 29, 30, E. Liverpool, O., 31, New Castle, Pa., April 2, Youngstown O., 4, 5, Meadville, Pa., 6, Titusville 7, Niagara, N. Y., 9, Lockport 10, Rome 11, Gloversville 12, Amsterdam 14.
THE DAZZLER: Upper Sandusky, O., March 27.
THE GIRL FROM CHILI (Eastern; Fitz and Webster): Shelbyville, Tenn., March 27, Huntsville, Ala., 29, Decatur 30, Sheffield April 2.
THE GIRL FROM CHILI (Western; Muller and Bacon, props.): Byron, Tex., March 27, Corsicana 28, Tyler 29, Palestine 30, Marshall 31, Shreveport, La., April 2, Hot Springs, Ark., 4, Little Rock 5, Jonesboro 6, Poplar Bluff 7, St. Louis, Mo., 9-14.
THE GIRL FROM MAXIM'S: Trenton, N. J., March 27.
THE GIRL IN THE BARRACKS: Portland, Me., March 26, 27, Dover, N. H., 28, Concord 29, Haverhill, Mass., 30, Lowell 31.
THE GREAT RUBY: New York city March 19—indefinite.
THE GREATEST THING IN THE WORLD (Mrs. Le Moyne, Liebler and Co., mgrs.): Philadelphia, Pa., March 19-31.
THE GUNNER'S MATE: Brooklyn, N. Y., March 26-31.
THE HEART OF CHICAGO (F. C. Walton, mgr.): Des Moines, Ia., March 26-28, Newton 29, Iowa City 30, Cedar Rapids 31, Iowa Falls April 3.
THE HEART OF CHICAGO (Eastern; Ed W. R

THE SENSATIONAL EVENT OF THE YEAR.

A Drama on Entirely New and Original Lines,

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WITH THE FOLLOWING BIG FEATURES:

A Sandstorm on the Desert, Burning of the Ship, a Big Realistic Fire Scene, Fight for Life on the Sinking Raft, the Escape on a Camel, a Big Mechanical Effect of Race for Life of Runaway Horse, Rescued by Arab and his Arabian Steed, the Human Ladder of Life, by 15 TOOZOONIN Arabs, who will Appear in their Marvelous Exhibition.

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Royal Lilliputians, *Man's Enemy,* *Louisiana,* *Through the Breakers,*
McFadden's Flats, *Vanity Fair,* *Lost in the Desert,* *Over the Fence,*
Gus Hill's Novelties, *Gay Masqueraders,* *New York Stars,* *Tammany Tigers.*

GUS HILL, 1358 Broadway, New York.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Dallas, Tex., March 27, 28, Ft. Worth 29, Corsicana 30, Waco 31, San Antonio April 1, 2, Austin 3, Brenham 4, Houston 5, Galveston 6, Lake Charles, La., 7, New Orleans, 9-14.
BOSTONIANS, THE: Birmingham, Ala., March 27, Atlanta, Ga., 28, 29, Augusta 30, Charleston, S. C., 31.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—indefinite.
CHARLEY'S FRENCH OPERA: Chicago, Ill., March 19-31.
CHRIS AND THE WONDERFUL LAMP: Haverhill, Mass., March 26, 27, Lowell 28, 29, Portland, Me., 30, 31.
CORINNE: Cincinnati, O., March 26-31.
DANIELS, FRANK (Kirke La Shelle, mgr.): Washington, D. C., March 26-31, Baltimore, Md., April 2-7.
DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Montreal, Can., March 26-31.
DESHON OPERA: Butler, Pa., March 26-31, Johnstown April 2-7.
DEVIL'S AUCTION: Cripple Creek, Col., March 26, 27, Colorado Springs 28.
HERALD SQUARE OPERA: Tarboro, N. C., March 26, 27, Edenton 28, Elizabeth City 29, 30, Suffolk, Va., April 2, 3.
HOPPER, DE WOLF (E. R. Reynolds, mgr.): Buffalo, N. Y., March 26-28, Toronto, Can., 29-31, Hamilton April 2, Youngstown, O., 3, Canton 4, Zanesville 5, Springfield 6, Dayton 7, Lexington, Ky., 9, Louisville 10, 11, Nashville, Tenn., 12, Memphis 13, 14.
JACK AND THE BEANSTALK: Cincinnati, O., March 26-31, Cleveland, April 2-7, Toronto, Can., 9-14.
LOUISE PREHANY OPERA: Roseburg, Or., March 27, Salem 28, Corvallis 29, McMinnville 30, Portland 31, Olympia, Wash., April 2, Everett 3, New Whatcom 4, Vancouver, B. C., 5, New Westminster 6, Victoria 7.
NIELSEN, ALICE (Frank J. Perley, mgr.): Detroit, Mich., March 26-31, Schenectady, N. Y., April 4.
PACKARD, DAN, OPERA: Atlanta, Ga., March 26-31, Knoxville, Tenn., April 2-14.
ROBINSON COMIC OPERA (Frank V. French): Lawrence, Mass., March 26-31, Portsmouth, N. H., April 2-7.
STRAKOSCH OPERA: Hagerstown, Md., March 30, 31.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Indianola, Ia., March 26-28.
THE CASINO GIRL: New York city March 19—indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): St. Paul, Minn., March 26-31, Minneapolis April 2-7, Eau Claire, Wis., 9, Winona, Minn., 10, Dubuque, Ia., 11, Cedar Rapids 12, Marshalltown 13, Des Moines 14.
THE GEISHA: Boston, Mass., March 19-31.
THE PRINCESS CHIC: Corning, N. Y., April 2.
THREE LITTLE LAMBS: Toledo, O., March 26, 27, Columbus 28, Dayton 29, Indianapolis, Ind., 30, 31.
WILBUR OPERA: New London, Conn., March 26-31, Norwich April 2-7, Newark, N. J., 16-June 2.
WILBUR-KIRWIN: Galveston, Tex., March 26-31, Houston April 2-7, San Antonio 9-14.
WILSON, FRANCIS: Philadelphia, Pa., March 26-31.

VARIETY.

AMERICAN BURLESQUERS: Chicago, Ill., March 26-April 7, St. Louis, Mo., 9-14.
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.
AUSTRALIAN BURLESQUERS: New York city March 26-31.
BEHMAN SHOW: Cincinnati, O., March 26-31.
BIG GAIETY (Rice and Barton): Philadelphia, Pa., March 26-31, Brooklyn, N. Y., April 2-7.
BIG SENSATION (Matt J. Flynn, mgr.): Hartford, Conn., March 26-28, Springfield, Mass., 29-31, New York city April 2-7.
BOHEMIAN BURLESQUERS: New York city March 26-31.
BON TON BURLESQUERS: Brooklyn, N. Y., March 26-31.
CITY SPORTS: Pittsburg, Pa., March 26-31.
CRACKER JACKS (Robert Manchester, mgr.): Washington, D. C., March 26-31, Baltimore, Md., April 2-7, Philadelphia, Pa., 9-14.
DAINTY DUCHESS: Bridgeport, Conn., March 26-28, Hartford 29-31, New York city April 2-7.
FADS AND FOLLIES: Cincinnati, O., March 26-31, Cleveland April 2-7, Buffalo, N. Y., 9-14.
GAY MASQUERADERS (Gus Hill): St. Louis, Mo., March 26-31, Louisville, Ky., April 2-4, Chicago, Ill., 9-14.
GRASSHOPPER BURLESQUE: Providence, R. I., March 26-31.
HIGH ROLLERS: Baltimore, Md., March 26-31.
HOPKINS' TRANS-OCEANICS: Syracuse, N. Y., March 26-31.
HOWARD, MAY: Paterson, N. J., March 26-31.
IMPERIAL BURLESQUERS: Philadelphia, Pa., March 26-31.
KNICKERBOCKERS: Manchester, N. H., March 26-28.
LITTLE EGYPT BURLESQUERS: New York city March 19-31.
LONDON BELLES: Buffalo, N. Y., March 26-31.
MANHATTAN BURLESQUERS: Mechanicsville, N. Y., March 27, Hoosick Falls 28, Pittsfield, Mass., 29-31.
MONTE CARLO GIRLS: Olyphant, Pa., March 27, Honesdale 28, Norwich, N. Y., 30.
NEW YORK STARS: Philadelphia, Pa., March 26-31, Paterson, N. J., April 2-4, Jersey City, N. J., 9-14.
OCTOROONS, ISHAM'S: Louisville, Ky., March 19-28, Decatur, Ill., April 2.
PARISIAN WIDOWS: Brooklyn, N. Y., March 26-31.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., March 26-31.
RICE AND BARTON GAIETY: Philadelphia, Pa., March 26-31.
ROSE HILL ENGLISH FOLLY: New York city March 26-31.
LOYAL BURLESQUERS: New York city March 26-31.
SOUTH BEFORE THE WAR (John Clark, mgr.): Kokomo, Ind., April 2, Plymouth 3, Elkhart 4, Marion 6, Kendallville 9, Auburn 10, Bryan, O., 11, Defiance 12, Delphos 13, Lima 14.
TAMMANY TIGERS (Western): Milwaukee, Wis., March 26-31.
TAMMANY TIGERS (Eastern): Philadelphia, Pa., March 26-31, Paterson, N. J., April 2-7.
TENDERLOIN BURLESQUERS: Providence, R. I., March 26-31.
VANITY FAIR (Gus Hill): Indianapolis, Ind., March 26-31, Chicago, Ill., April 2-7, Detroit, Mich 9-14.
VICTORIA BURLESQUERS: Milwaukee, Wis., March 26-31.
WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.
WILLIAMS AND WALKER: Philadelphia, Pa., March 26-31.

MINSTRELS.

BARLOW BROS.': Brigham, U., March 27, Logan 28, Pocatello, Id., 29, Boise 31, Baker City, Ore., April 2, Pendleton 3, The Dalles 4.
BEACH AND BOWERS': Galesburg, Ill., March 27, Kewanee 28, Dixon 29, Freeport 30.
CULHANE, CHACE AND WESTON'S: Ashland, Pa., March 27, Shenandoah 28, Hazleton 29, Mahanoy City 30, Pottsville 31.
DIAMOND BROTHERS: Canton, N. Y., March 27, Ogdensburg 28, Watertown 30, Lowville 31.
FIELD, AL. G.: Ann Arbor, Mich., March 27, Jackson 28, Battle Creek 29, Kalamazoo 30, So. Bend, Ind., 31, Goshen April 2.
GORTON'S: Washington, N. J., March 31.
NASHVILLE STUDENTS (Rusco and Holland): Cleburne, Tex., March 27, Ft. Worth 28, Denton 29, Dallas 30, Sulphur Springs 31, Dennison April 2, Sherman 3, Gainesville 4, Ardmore, I. T., 5, Purcell 6, Oklahoma City, Ok. T., 7, Guthrie 9, Perry 10, Ponca City 11, Arkansas City, Kan., 12, Winfield 13, Wichita 14.
OTIS BOWERS AND AL. BUSBY'S MINSTRELS (Al. J. Busby, mgr.): Calumet, Mich., March 30, 31.
PRIMROSE AND DOCKSTADER: Boston, Mass., March 19-31.
RICHARDS AND PRINGLE'S (Rusco and Holland): Livingston, Mont., March 27, Big Timber 28, Billings 29, Miles City 30, Glendive 31, Dickinson, N. D., April 2, Mandan 3, Bismarck 4, Jamestown 5, Valley City 6, Casselton 7, Fargo 9, Crookston, Minn., 10, Grand Forks, N. D., 11, Grafton 12, Winnipeg, Man., 13, 14.
RUSCO AND HOLLAND'S: Dubuque, Ia., March 27, Galena, Ill., 28, Janesville, Wis., 29, Beloit 30, Racine 31, Milwaukee April 2-7, St. Paul, Minn., 9-11, Minneapolis 12-14.
SCOTT'S MINSTRELS: McConnellsville, O., March 27, Zanesville 28, Columbus 29-31.
SUN'S, GUS: Grand Rapids, Mich., March 26-28, Muskegon 29, Big Rapids 30, Ionia 31, St. John April 2, Owosso 3, Howell 4, Flint 5, Midland 6, Mt. Pleasant 7, Ludington 10, Manistee 11, Traverse City 12, Petoskey 13, Cheboygan 14.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Crawfordsville, Ind., March 27, Danville, Ill., 28, Terre Haute, Ind., 29, Paris, Ill., 30, Mattoon 31.
WASHBURN'S: Clinton, Mass., March 27, Maryland 28, Woburn 30.

MISCELLANEOUS.

ASCETAM TRIO AND JOHNSON SWISS BELL CONCERT: Westernport, Ind., March 27, Cumberland 28, Martinsburg, W. Va., 29, Chambersburg, Pa., 30, Shippensburg 31.
BUFFALO BILL: New York city April 23-May 5.
CANADIAN JUBILEE SINGERS: Peoria, Ill., March 26, 27, Pekin 28.
CARRINGTON GREATER AMERICA: Wadsworth, Nev., March 26, 27, Winnemucca 28, 29, Battle Mt. 30, Carlin 31, Wells April 2, Corinne, U., 3, Ogden 4, 5, Brigham 7, Logan 9, 10.
COYLE'S MUSEUM: Tyler, Tex., March 26-31.
EDNA AND WOOD: En route through Chili, S. A.
FLINTS, THE: Lincoln, Neb., March 26-31.
FOREPAUGH-SELLS CIRCUS: New York city April 4-21.
GRIFFITH (Hypnotist): Newport, Ark., March 26-31.
HILLYER'S WONDERS (Clark Hillyer, mgr.): Rochelle, Ga., March 27, 28, Abbeyville 29, 30, Fitzgerald 31-April 2, Allapaha 3, 4, Cordele 5, 6, Vienna 7, 9, Ashburn 10, 11.
HOLMES, BURTON: Bridgeport, Conn., March 27, New York city 29, 30, New Haven, Conn., April 2.
KELLAR: Hartford, Conn., March 26, 27, Waterbury 28, New Haven 29.
KNOWLES, THE (Hypnotist): Marion, Ia., March 26-28, Vinton 29-31, Cedar Falls April 2-7, Des Moines 9-12.
KONORAH (Max and William Berol, mgrs.): En route through Japan and China.
LENNA HOWE ORCHESTRA: Albany, N. Y., March 26-31, Portland, Me., April 9-14.
LOVETT'S BOSTON STARS: Clare, Mich., March 27, Rochester 28, Lawrence 30, Byron 31.
NASHVILLE STUDENTS (Thearle's): El Paso, Tex., March 27, Albuquerque 29, Winslow, Ariz., 31, Flagstaff April 2, Jerome 4, 5, Prescott 6, 7.
PADEREWSKI, IGNACE: San Francisco, Cal., March 26-April 8, Sacramento 9, Portland, Or., 11, Tacoma, Wash., 12, Seattle 13, Victoria, B. C., 14.
PERKINS, ELI: Cameron, W. Va., March 27, Clarksville, O., 28, Pomeroy 30, Winchester 31.
SEVENGALA (Walter C. Mack, mgr.): Gallipolis, O., March 26-31, Ashland, Ky., April 2-7, Jackson, O., 9-14.
SOUSA'S BAND: York, Pa., March 27, Lancaster 28, Reading 29, Philadelphia 30, 31, Harlem, N. Y., April 1, Paterson, N. J., 2, Albany, N. Y., 3, Montreal, Can., 4, 5, Watertown, N. Y., 6, Newburgh, 7.
WALSH, HENRY (Quincuplexal): Poultney, Vt., March 26-31, Rutland April 2-7.

(Received too late for Classification.)

BYRON'S LIFE VIEWS: Middletown, Conn., March 27, 28, Torrington 29, 30, Hartford 31, Stamford April 2, 3, So. Norwalk 4, 5, Waterbury 6-8.
ERWOOD STOCK: Weston, W. V., March 26-31, West Union April 2-4, Fairmount 5-7, Belle Vernon, Pa., 9-14.
GRASS WIDOWS (Miaco's): Washington, D. C., April 2-7.
HOWARD-DORSET: Pekin, Ill., March 26-31, Paris April 2-7.
INDIAN MAIDENS: Buffalo, N. Y., April 2-7.
McINTYRE AND HEATH: Baltimore, Md., April 2-7.
MISS NEW YORK, JR.: Albany, N. Y., March 26-28.
OLYMPIA OPERA: Gadsden, Ala., March 27, Somerset, Ky., 28, 29, Danville 30, 31, Lexington April 2-4, Bowling Green 5-7.
REEVES, AL.: Philadelphia, Pa., April 2-7.

ARENA.

PHOENIX, ARIZ.—Gentry's Dog and Pony Show to big business 16, 17; good performances.

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Two Companies | Summer Opera Season | Two Companies

WANTED.—The best available operatic talent (principals and chorus) for long Summer engagement, beginning no later than May 6, 1900. Chorus girls professionally known to undersigned, or furnishing strong recommendations, please apply

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Wants a good repertoire company or two one-night stands for week of April 23.
TEACHERS' CONVENTION HELD HERE THAT WEEK.
Also want strong attraction April 16 (Easter Monday). Write or wire. CLARK & PEATTIE.

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Week May 6th.

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TELEGRAPHIC NEWS

CHICAGO.

Current Bills in the Western Metropolis—Hall's Random Notes.

(Special to The Mirror.)

CHICAGO, March 26.

The Rogers Brothers in Wall Street followed Alice Nielsen at the Columbia last evening. The stars and their associates, Lee Harrison, Ada Lewis, and John Sparks, were welcomed cordially.

John W. Dunne is here from the East to look over the plans of his partner, Thomas W. Ryley, and himself regarding the establishment of a permanent high-class burlesque house. He brings cheery greetings from Roland Reed, whose many Chicago friends are overjoyed to hear of his return from the neighborhood of the shining shore.

John Drew remains in The Tyranny of Tears at Powers' for the second week of the engagement. The company could not be improved. The Surprises of Love next week.

The March dinner of the Forty Club is to be held at the Grand Pacific Hotel to-morrow evening, and among the club guests will be James A. Herne, John Drew, Andrew Mack, Gus Rogers, Max Rogers, Lee Harrison, George W. Dejo, Arthur Byron, and Forrest Robinson.

Although Mr. Herne is perhaps the only star in town who has not had a 5-cent cigar named in his honor, he has won many new admirers in his beautiful play, Sag Harbor, which opened its second week at the Grand Opera House this evening before a large audience. His two accomplished daughters lend the star valuable aid.

Every day is St. Patrick's Day at McVicker's, where Andrew Mack is playing The Last of the Rohans, and he could easily carry the Sixth Ward here if he had the nomination and women could vote.

Always on the lookout for choice specimens for the soubrette album, Wilton Lackaye sends two unique names from Cincinnati. One is that of Pearl Arline Pyle, whom Mr. Lackaye opines is named after Pyle's Pearline, and the other is Orpha Sheets, cousin of Orpha Trolley.

With Colonel Hopkins the question was Quo Vadis, and the answer Sapho, for he followed the one with the other at his house yesterday, and the answer was not objected to by the authorities, while the audiences seemed to like it. Isabelle Evesson is the Sapho and Maurice Freeman the Jean.

M. Charley the French impressario, will not stay here at the Auditorium with his grand opera company for four weeks, as at first intended, but will say au revoir with Salambo next Saturday afternoon. Sigurd, presented for the first time here, opened the third week to-night, and before the capital organization leaves we shall hear Manon, La Juive, Aida, and a triple bill consisting of I'Pagliacci, La Navarraise, and the ballet of La Poupée.

At McVicker's next Sunday night Manager Litt will present Sporting Life for a farewell performance here, after which it will be put away. It will be followed on Monday night by In Old Kentucky.

When the Rogers Brothers conclude their engagement at the Columbia our old friend, Denman Thompson, will bring us The Old Homestead, for the first time in many seasons.

In referring to the approaching marriage of Lillian Bell, the novelist, a writer in the *Evening Post* recently referred to the magnificent painting of the lady "from the brush of Leonard Grover." The portrait was really the work of Oliver Dennett Grover, formerly a partner of Walter Burridge.

The Thomas concerts will be resumed at the Auditorium next Friday afternoon and Saturday evening, the soloist being Katherine Fisk, who has been abroad since she made a reputation as a local soprano.

After a fine week of Cavalleria Rusticana and At the Lower Harbor the Castle Square Opera Company gave Tannhäuser, for the first time in English in this city, at the Studebaker to-night. The Flying Dutchman will follow.

Jack and the Beanstalk opened at the Great Northern yesterday, following the Brothers Byrne in Eight Bells. Secret Service next week.

Julius Witmark sends me Frank Dumont's masterpiece a work on "Amateur Minstrelsy," in which the villagers are told how to black up and relate "gags." The volume also contains a number of jokes which I have not heard for many years.

Manager Ward is having an awful lot of trouble up at the Alhambra. Last week he had The World Against Her and yesterday Caught in the Web opened.

Managers Julian and Hutton are doing well with their popular price drama-vaudeville policy at the Lyric. This week Wicked London is the attraction, and the underline is "Sapho in Twenty Minutes"—ample time, it would seem.

Over at the Bijou Under the Dome is the offering this week, with Blue Jeans to follow.

Rosemary, which was given a very creditable production by the Dearborn Stock last week, was followed yesterday by The Mysterious Mr. Bugle, in which Julia Stuart, the clever leading lady, made a comedy hit.

The Hopkins dramatisation of Sapho is by John Arthur Fraser, formerly J. A. Fraser, Jr., who also did the Hopkins Quo Vadis in ten days. He is now the champion dramatic sprinter.

J. P. Sullivan and Charles F. McCarthy are appearing at the Academy of Music this week in a new farce called The Irish Alderman, and as next Tuesday is municipal election day they should do well.

"BIFF" HALL.

BOSTON.

Attractions at the Hub—Rumors and Denials—Plans Ahead.

(Special to The Mirror.)

BOSTON, March 26.

Corsair and Co. opened at the Park, and it remains to be seen what its fate will be. When The Girl from Maxim's was produced nothing was said, but since then the Watch and Ward Society has held a meeting and called attention to indecent plays.

Theodore Babcock has always been a favorite in Boston, and he contributed very largely to the success of Man's Enemy at the Grand Opera House to-night. He will be followed by Thomas E. Shea in repertoire.

The Geisha is in the last week of its engagement at the Tremont, where Minnie Ashley's daintiness is a source of constant delight to all who have seen her. The performance is now going much better than on the opening night.

The Rounders will continue one week more than was originally intended at the Columbia. Then returns Mam'selle 'Awkins.

This is the final week of the engagement of Maude Adams in The Little Minister at the Hollis. A special matinee will be given on Thursday.

Henry Miller's opening at the Museum was marred by his illness, but he insisted upon playing rather than disappoint an audience. However, he was well received, and he is now acting with his old-time fire. The stage pictures have been lavishly praised.

Rupert of Hentzau has made such a decided success at the Castle Square that it will be continued for another week with the same cast, including John Craig and Lillian Lawrence. The next production is to be A Gold Mine.

On Land and Sea is the melodrama offered by the stock at the Bowdoin Square this week, with Alberta Atherton as a newcomer. She has made amateur successes and was well received.

Kidnapped is the revival for the stock at the Grand, and souvenir photographs of Mark Kent were given away to-day.

This is the final week of the engagement of Primrose and Dockstader's Minstrels at the Boston, as well as the final week of the regular season there, as vaudeville will follow for an indefinite period.

W. H. Thompson, of The Geisha, met with a painful accident at the Tremont last week. While dancing he fell and fractured a leg so badly that he had to be removed to the City Hospital, and it is feared that he cannot play again before the opening of the next season. Ole Norman has taken his place as Lieut. Bronville.

Florence Hale and her two daughters, Charlotte Hunt and Henriette Rich, are at Asheville, N. C., resting and avoiding the March winds of New England. They will return to the Bowdoin Square next month.

Isaac B. Rich has been in New York during the past week. He completed arrangements to have Ben-Hur open the new Colonial in the Autumn.

Julia Arthur's scenery for More Than Queen has been brought to Boston for storage, and it is said that she will spend the Summer at her place on one of the Brewster Islands at the entrance to Boston Harbor.

Minnie Dupree was in a fire last week, although not a bad one. While playing here in Master and Pupil she was the guest of Mrs. E. A. Sutherland at her home on Commonwealth Avenue. One night the house caught fire from electric wires, and there was much excitement, as it recalled the time when Miss Dupree was bravely rescued by firemen from the Leland House disaster at Syracuse, but the only life lost was that of a canary bird.

The regular patrons of the Castle Square are hustling around with a petition asking the management to engage Mary Sanders for the Summer season at that house. On the other hand, rumor has it that R. E. Johnston, her manager, is negotiating for a return engagement of his star this season.

The *Post* came out last week with a first page cut of Henry W. Savage and the announcement that he was to manage a new theatrical enterprise in the old Music Hall, purchased some time ago by a syndicate. Vaudeville and grand opera in English were nicely blended in the plans which the *Post* published and which did very well until Mr. Savage sent out a letter pronouncing the story unauthorized. He denied practically everything, said he had no intention of establishing a permanent opera company in Boston, and added that the property is still in the market.

The *Post* also announced that Julia Arthur was one of the extensive prize winners at the Massachusetts Horticultural Society's Spring exhibition, evidently forgetting that Miss Arthur's mother-in-law is also a Mrs. B. P. Cheney, and that she is an enthusiastic lover of flowers.

John C. Patrick has retired from the management of the Chelsea Academy of Music and will devote himself to his road interests.

Orrin Johnson has been put up at the Puritan and Union Clubs while here with The Little Minister.

The Hasty Pudding boys have taken the Park for a week in May for their new extravaganza. That is a decided innovation in the history of Harvard theatricals.

Blanche West, sister of the late Lillian Durell, made a successful debut in opera at Manchester last week in the production of Maritana by the Elks under the direction of James Gothert.

It appears to be a little uncertain whether Louis Mann and Clara Lipman will give Master and Pupil next season. It was well received at the Park Theatre last week and has another performance at Portland to-night, although Minnie Dupree is not in the cast, as she had to go to New York for the rehearsals of Woman and Wine.

Percy Bowles, son of Rev. Ada C. Bowles, has had his name legally changed to Donald Bowles, as that is the one under which he is appearing in a stock company in Milwaukee.

JAY BENTON.

PHILADELPHIA.

Few Changes at the Theatres—B. F. Keith a Visitor—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 26.

N. C. Goodwin and Maxine Elliott at the Chestnut Street Opera House for their third and final week, are playing to capacity with special Wednesday matinees. When We Were Twenty-one is one of the greatest successes of the season. Julia Marlowe April 2. The Sign of the Cross April 9.

Mrs. Leslie Carter in Zaza is playing in her second and last week at the Broad Street. Olga Nethersole in Sapho was booked to follow, but her engagement having been canceled Sarah Cowell Le Moyne, in The Greatest Thing in the World, will be moved over from the Chestnut Street Theatre April 2.

Quo Vadis, with a fine cast and elaborate mountings, will continue at the Walnut until April 28.

At the Park Theatre, Hotel Topsy Turvy is repeating the large business lately done at the Auditorium. Eddie Foy, Josie De Witt, Philip H. Ryley, Bertie Bowler, Amelia Glover and Pauline Dufield win much applause. A Trip to Coontown April 2. My Friend from India April 9. Creston Clarke will open April 16 for an indefinite engagement. Manager Bard Worrell, immediately after the termination of Creston Clarke's season, will inaugurate a season of vaudeville entertainments to continue until Aug. 1, after which he relinquishes the house.

The Greatest Thing in the World, with Sarah Cowell Le Moyne and a clever company, are meeting with success at the Chestnut Street Theatre with their highly interesting and wholesome drama, that attracts the better class of theatregoers. Mrs. Le Moyne is a gifted actress. Francis Wilson April 2. The Girl from Maxim's April 16. Anna Held April 23.

Williams and Walker in The Policy Players draw a large business at Gilmore's Auditorium. This is their second engagement here this season. It is the most enjoyable entertainment of its kind. A Female Drummer will follow. My Innocent Boy April 9.

The Durban-Sheeler Stock company at the Girard Avenue Theatre are giving a delightful presentation of The Highest Bidder. The characters are artistically delineated by Walter Edwards, Rose Stahl, and the rest of the company. Business large. Next week, East Lynne.

The Duke's Motto is the bill at Forepaugh's. The Alexander Salvini version is used. It is a noteworthy representation, handsomely staged. George Learock is Lagadere, and John J. Farrell and Carrie Learock have other prominent roles. Patronage large. Next week, A Gilded Fool, with Florence Roberts specially engaged.

Al. W. Martin's Uncle Tom's Cabin is in for a week at the National Theatre. The company enlists the services of a large company, three brass bands, and twenty-five animals. Across the Pacific April 2.

The Standard Theatre Stock company, headed by Mortimer Snow and Charlotte Tittell, are presenting Davy Crockett with fair results. The vaudeville between the acts introduces Mr. and Mrs. Charters and Billy Link.

The King of the Opium Ring is the card at the People's. The Span of Life April 2. The Irish Alderman April 9.

Dumont's Minstrels at the Eleventh Street Opera House have a new local burlesque, Are You Insured? Let 'er Go, that is a big hit. John E. Murphy James McCool, Tom Waters, and Hughey Dougherty continue popular. Business good.

B. F. Keith made a personal inspection of his theatre here last week and found every department of the house up to his high standard of perfection and entitled to be called "the Model Theatre of Philadelphia." The bill this week includes Lydia Yeamans Titus and Fred J. Titus, James O. Barrowa, John Lancaster and company in Tactics, the Quaker City Quartette, Solaret, three Roney Sisters, Leo Dervalto, Nellie Waters, Mlle. Emmy and her dogs, Nelson and Milledge, J. C. Medway, Lieb, Seerle and Lieb, Genaro and Theol, Edward La Zelle, and the biograph. Business always capacity.

The programme at the Grand contains the usual array of high-class acts, including Marie Dressler, assisted by Adele Farrington, Felix Barry, Lew Hawkins, Jess Dandy, the Stewart Sisters, De Veaux and De Veaux, Carlisle's dog circus, Linton and McIntyre, Francis Curran, Stephens and Taylor, and Fariardo. Joseph Burgauer is the new musical director. Business large.

The Star Opera House, with continuous performance, presents the Henderson Dramatic company in a new drama by Frank Dumont, entitled The Girl from the Klondike; Maguire's educated horse, "Mascot"; Courtright and Lee, the Musical Ravena, Loretta, Fern and Smith, and Agnes Lehman. Business is not large, but is increasing.

Robert Watt, of this city, has completed a sketch called The Deputy Sheriff, that will be used by Nan Lewald in vaudeville.

Oscar Hammerstein spent several days here last week.

At the Academy of Music Sousa's Band, March 30 and 31.—Vladimir de Pachmann and Fritz Scheel's orchestra March 29 and April 5.

S. FERNBERGER.

WASHINGTON.

Hashim Gets the Academy—New Ending for Aria—Blanche Bates in Summer Stock.

(Special to The Mirror.)

WASHINGTON, March 26.

Negotiations that have been in progress for some time reached a climax to-day, and with the signing of the transfer of the lease the Academy of Music passes from the management and control of W. W. Rapley to that of N. Hashim, of the Grand Opera House, Philadelphia. Mr. Hashim has been after the house for some time to make an addition to his chain of vaudeville theatres. Mr. Rapley, who has an indefinite lease of the property, made a proposition at the last conference, but its nature is not made known. It was evidently satisfactory to Mr. Hashim, who agreed to it, and nothing now remains but to draw up the papers and affix signatures, which will no doubt occur during the week. Mr. Hashim, it is understood, will take the house at the expiration of Manager Rapley's dramatic season, July 1, and redecorate it during the Summer. The next season will begin with comic opera and continuous vaudeville.

At the Columbia Theatre Frank Daniels opened his engagement in The Ameer to-night to a large audience. Mr. Daniels was in fine fettle and Helen Redmond, Norma Kopp, Kate Uart, William Danforth, George Devoll, Owen Westford and William Corliss also distinguished themselves. Anna Held in Papa's Wife will follow.

The New National is crowded with admirers of May Irwin. Sister Mary is a capital vehicle for the favorite comedienne. Miss Irwin's songs were repeatedly encored. In her strong supporting company are Herbert Gresham, George A. Beane, James F. Callahan, Charles Prince, Roland Carter, Russell Lemon, Queenie Vassar, Louise Rial, Jane Burby, Aileen May, Madelon Temple, Lillie Lawton, Marie Milward, Madelaine Anderton and Lulu Hesse. The Bostonians next week.

The Strakosch Opera company closed their four weeks' season at the Lafayette Square Saturday night with a strong presentation of Carmen, with Avery Harriett Strakosch in the title-role. Strong influences were brought to bear to continue the opera season, but other engagements made it impossible. The Lafayette probably will be dark for a time. The week of April 12 was held by Julia Arthur, but her closing leaves it open.

Cole and Johnson in A Trip to Coontown are at the Academy of Music. A good audience was pleased with the programme offered. A Black Sheep is underlined.

Manager Uriah H. Painter, of the Lafayette Square, who has been ill with a severe cold, is about again.

An audience is rarely called upon to decide what is best for the success of a play, but last Tuesday night's house at the Columbia Theatre was entrusted with the work. A new finish for Mildred Holland's play, Aria, was desired, in order to relieve the gloom of the dual death of the heroine and her lover, the young Baron, by poison. After the curtain fell on the original ending, a new last act was tried. The deadly poison was changed to a sleeping potion. When both the heroine and her lover were apparently dead they were smuggled across the frontier out of reach of venegeful enemies. By a unanimous verdict the audience selected the happier ending.

Sousa's Band concert at the New National Theatre Sunday night drew a crowded house. The soloists were Bertha Buckling, Blanche Duffield and Walter Rogers.

The new comic opera, for which Director William H. Sattemann, of the Marine Band, is composing music, has been rechristened The Caliph's Daughter. Sada III was its first title.

George W. Tyler, of Leibler and Co., was a visitor last week.

Marion F. Johnson, a talented young violinist of this city, is about to enter vaudeville, and will shortly apear at the New Grand. Miss Johnson is a sister and pupil of Victor H. Johnson, director of the Lafayette Square orchestra, and of Philander Johnson, dramatic critic of the *Evening Star*.

The Queen of the Ranch, a four-act play of Western life, written by George Kennedy, a Baltimore newspaper man, will have a first presentation on any stage at the Academy of Music shortly.

The Columbia Theatre will again have a Summer stock company. Blanche Bates will be its star. Walter Hale may be the leading man.

JOHN T. WARDE.

BALTIMORE.

What the Theatres Offer—The Girl from Maxim's Not Liked—Other News.

(Special to The Mirror.)

BALTIMORE, March 26.

Mildred Holland in a new play, Aria, adapted from the German by Theodore Kremer, drew an appreciative audience at Ford's Grand Opera House this evening. Miss Holland has done excellent work in Two Little Vagrants and she repeats it in Aria. She is surrounded by a very good company and the performance is a thoroughly enjoyable one. In the cast are Robert McWade, Annie Wood, Newton Chisnell, A. S. Lipman, Frank Lynden, George Paxton, Robert Fisher, Francis Brooke, Bertha Creighton, and others. The company is a large one, embracing over forty persons. Frank Daniels in The Ameer will follow.

Julia Marlowe appeared at the Academy of Music to-night in Barbara Frietchie. At the close of the week she will give place to The Sign of the Cross.

The Private Secretary is presented this week by Manager Albaugh's Lyceum Theatre Stock company. The company appears to excellent advantage and the performance is very entertaining. At the matinees on Wednesday and Saturday Sarah Truax and Robert T. Haines will appear in scenes from Ingomar, and souvenir portraits of these popular members of the Lyceum company will be given to all attending. A Scrap of Paper April 2.

Carl A. Haswin appears at the Holliday Street Theatre this week in A Lion's Heart. The company is a very good one. On the Stroke of Twelve will follow.

Sousa's Band filled Music Hall to-night. Manager Charles E. Ford, under whose auspices Sousa came here, has good reason to be satisfied with the result of the series of concerts. Business has been immense.

The Princess Chic had a large week at Ford's Grand Opera House, closing Saturday night. It is as bright and pretty an opera as has been heard here this season.

James Young, who has temporarily closed his tour, is visiting at his home in this city.

The Girl from Maxim's did not create a favorable impression at the Academy of Music last week. Business was big the opening night, but it fell off. Apart from the immoral features of the play, it was poorly presented by a company that was by no means up to the standard. There were noticeable exceptions in the cast, but the good work of a few was lost in the ensemble.

The concert of the Boston Symphony Orchestra given last Tuesday evening at Music Hall was a great success.

Manager Edgar Strakosch has added to his opera company Marie Bell, soprano, and Harry Girard, baritone, who will appear at Music Hall to-morrow night, when the company will begin a limited engagement in Fra Diavolo. Harriet Avery Strakosch will sing Zerlina.

A Black Sheep is the attraction at the Auditorium Music Hall. The play is well presented by a capable company headed by William Devere. He is assisted by George Allen, Alice Holbrook, Gilbert Girard, Bertha Boardman, Tom and Lulu Besson, Edmund Elton, Charles Landis, Adelaide Nye, Barry Maxwell, Beulah Temple, Larry Genn, Harry Vance, and Dan Malley. McIntyre and Heath's Comedians will follow.

Christie MacDonald will sail for Europe at the close of the season of The Princess Chic.

W. J. Ferguson, a Baltimorean, who is in the cast of The Girl from Maxim's, is said to be the only living member now on the stage of the cast of Our American Cousin, which was played at Ford's, Washington, on Friday, April 14, 1865, the night of the assassination of Abraham Lincoln.

The recent performances of Sapho at Music Hall had the following pecuniary result: The box-office receipts for the first night were $1,342.50, for the second night $129.25, for remaining nights they averaged $54.75 each.

Madame Morelli was attacked by a leopard while giving an exhibition at the Zoo a few days ago. The animal leaped upon her shoulders from behind and had to be beaten off by the attendants. Madame Morelli, though badly torn, determined to conquer the beast, and finally seized him by the throat and actually carried him out of the arena.

HAROLD RUTLEDGE.

ST. LOUIS.

Mrs. Fiske's Success—This Week's Bills—Personal Gossip.

(Special to The Mirror.)

ST. LOUIS, March 26.

Mrs. Fiske's engagement at the Grand last week was a great success, both from an artistic and a pecuniary standpoint. Business was phenomenal. The press and public were of but one opinion: that Becky Sharp, as Mrs. Fiske and her splendid company presented it, was the most important theatrical event of the season.

The Castle Square Opera company are presenting Fra Diavolo this week, with the following cast: Zerlina, Grace Golden, Mary Carrington; Fra Diavolo, Miro Delamotta, Rhys Thomas; Beppo, Edward P. Temple; Giacomo, Francis J. Boyle; Lord Allcash, Charles Myers; Lady Allcash, Della Niven; Roberto, Lillie Lancaster; Matteo, Richard Jones; Lorenzo, Rhys Thomas, Harry Davies. Week of April 2, Lohengrin. Music Hall will be dark Holy Week, then will come Tannhauser.

We have The Surprises of Love at the Century this week, with the following in the cast: Elsie De Wolfe, Olive May, H. Reeves Smith, Wallace Erskine, Charles Bowser, Eric Hope, and Clayton White. Next Sunday, Andrew Mack.

Augustus Thomas' very popular play, Arizona, which was seen at the Olympic during the early part of the present season, is being offered again this week by Manager Short. In the cast are Theodore Roberts, Lionel Barrymore, Eleanor Robson, Mattie Earl, and others. Next Monday, John Drew.

Of the last week's bill at the Columbia, Lillian Burkhart, in her new sketch, A Deal on 'Change, and George W. Day, in his monologue work, scored decided hits. This week Managers Middleton and Tate offer Florenz Troupe, Howard's ponies, the Lavinos, the Silvers, Pete Baker, McBride and Goodrich, George Austin, Belmont and Weston, Dean and Jose, Halliday and Ward, Ferguson and Snyder, Arvello, Holmes and Waldron, and the kinodrome.

At Hopkins', for this week's attraction, Colonel Hopkins has transferred his Chicago Stock company, with all the scenery, costumes and accessories pertaining to his great production of Quo Vadis, which has had a big run in the Windy City, to his St. Louis house; the St. Louis company having been sent to Chicago to put on Sapho. Among the best known of the Chicago company are May Hosmer, Robert Wayne, Harry Burkhart, Edwin Travers, Carrie Lourelle, Jane Holly and Charles C. Burnham. Quo Vadis will run here for two weeks, then the company will return to Chicago.

Manager Geserich's offering at the Grand is Isham's Octoroons, headed by Belle Davis, who made such a hit here last season in Brown's in Town. Hal Reid in Human Hearts underlined.

Down at Havlin's we have Secret Service for the first time here at popular prices. Next Sunday Vogel and Deming's Minstrels. John G. Sheehy, Treasurer of Havlin's Theatre, is to have a benefit on April 2.

The Gay Masqueraders is the Standard's attraction. Watson's American Burlesquers follow.

Lawrence Hanley is back in town. He tells me that his health is completely restored. He is negotiating with some of our local managers and will probably head one of our Summer stock companies.

Eleanor Robson and Mattie Earl, who are at the Olympic this week in Arizona, are well known here, having been connected with stock companies last season.

Professor Weil gave his twentieth concert of the season at the Olympic yesterday afternoon. Mrs. Rosalie Zick-Grierson was the soloist; Louis Hammerstein, accompanist.

Eric Hope, who has been out of the cast of The Surprises of Love for the last week, rejoined the company here Sunday.

J. A. NORTON.

CINCINNATI.

Mrs. Fiske at the Pike—At Other Playhouses—Items of Interest.

(Special to The Mirror.)

CINCINNATI, March 26.

The Pike never held a more brilliant and more appreciative audience than that which welcomed Mrs. Fiske in Becky Sharp to-night. Every seat was taken and the standing room was filled. The company was one of the very strongest ever seen here. Mrs. Fiske was received with enthusiasm, and the leading members of the company scored hits. The scenery and costuming excited admiration, and there were many curtain calls. The house is practically sold out for the week.

Yesterday the Pike Stock company gave two spendid performances to large houses. The magistrate was the bill for the afternoon and The Wife for the evening one. During the Mrs. Fiske engagement the company will play at Middletown, Dayton, and Columbus, returning here for the production of Quo Vadis next Sunday.

Mrs. Langtry began her engagement at the Grand to-night in The Degenerates. Richard Mansfield in repertoire is underlined.

The Walnut has The Little Host, with Corinne as the star. She is ably assisted by R. E. Graham, Louis De Lange, John J. Raffael, Arthur Villars, Ruth White, Genevieve Reynolds and Emily Francis. Business is up to the standard.

Agnes Wallace Villa at the Lyceum opened yesterday afternoon in The World Against Her.

Heuck's has an excellent vaudeville attraction the current week in the Behman Show.

The Cincinnati Lodge of Elks had a monster circus in Music Hall to-night and netted a large sum.

Saturday night brought to a close the sixth season of the Cincinnati Symphony concerts that have been conducted by Frank van der Stucken at the Music Hall.

The sale of the Hagenbeck animals at the Zoo last week was well attended and all the animals sold brought good prices.

WILLIAM SAMPSON.

THE STOCK COMPANIES.

James Neill and his stock company at the Burbank Theatre, Los Angeles, played during the first seven weeks of their engagement to receipts exceeding $30,000. Seven evening and two and three afternoon performances have been presented weekly. The engagement was one of the most successful in the history of theatricals in Southern California. The company closed in Los Angeles March 17, and have opened an eight weeks' engagement at the California Theatre, San Francisco. Charles Astor Parker, manager of Mr. Neill's tour, will shortly make an extended trip through the East in the interests of his star. He will return to San Francisco in time to go ahead of the company to Honolulu, where their engagement will open June 18.

* * *

The Valentine Stock company concluded a twelve weeks' engagement at the Opera House, St. John, N. B., March 17. The performances given by the company have afforded much pleasure to the people of St. John and the players' departure was regretted. Jessie Bonstelle, Kate and Annie Blancke, E. R. Mawson, Thomas Evans, James M. Webster and Charles Fleming have made many friends by their excellent work. The company opened at Fredericton, N. B., March 19, and go thence to Halifax, remaining there till April 15, when they will return to St. John to play until May.

* * *

The popularity of the stock company at the Columbia Theatre, Newark, continues unabated, large audiences being the rule at all performances. The Girl I Left Behind Me was presented week of March 12, when the company gave an uncommonly good interpretation. Una Abell was Kate Kennion; Virginia Jackson, Wilbur's Ann; Anna Layng, Lucy Hawkesworth; Alice May, Fawn Afraid; H. Coulter Brinker, Lieutenant Hawkesworth; Robert Neil, Lieutenant Parslow; Frank Richardson, General Kennion; Walter Woodall, the young doctor, and George Henry, John Ladrue. All did capable work, while the minor roles were ably taken. The scenery, specially prepared, was excellent. Last week, in Darkest Russia, the company scored another success. H. Couter Brinker, Walter Woodall, Una Abell and Virginia Jackson shared the chief honors. Robert Neil and Anna Layng were also prominent. Too Much Johnson is revived this week.

* * *

The Ernest Crawford Stock company opened at the Grand Opera House, Columbus, March 15, in Hamlet. The members of the company are: Ernest Crawford, W. J. Dixon, T. G. Lingham, E. Lawrence Lee, W. H. Williams, Frank Baker, Charles Sheffield, Charles McCloy, O. M. Williamson, Tileston Bryce, J. J. Jackson, H. Odgen Crane, W. Johnson, A. Gorman, Laura Alberta, Margaret Hatch, Helen Marston and Wilmuth Winter.

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Darrell Vinton has been engaged as leading man of the Thompson Stock company, that will open a ten weeks' engagement at the Clunie Opera House, Sacramento, Cal., April 15.

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Ada Levick, of the Meffert Stock company, Louisville, can always be counted on for careful and excellent portrayals. That she is an artist in every sense of the word is clearly demonstrated by her success in the many roles she has played. Her Acte in Quo Vadis is ideal. Her cleverness was unmistakable the opening night of the season, and she has steadily grown in popularity with the Temple audiences.

* * *

Blanche Seymour is a deservedly popular member of the Baldwin-Melville Stock company, New Orleans. During the season Miss Seymour's roles have been many and varied, ranging from Louise in The Two Orphans to a "tough" bootblack, and she has won success in all of them. Her engagement will close May 5.

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Frank Camp has been engaged to alternate with Carleton Macy in leading roles with the Grand Opera House Stock company, Indianapolis.

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Harrison Armstrong has retired from the Shubert Stock company, Syracuse.

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Colonel Hopkins' Chicago Stock company has taken Quo Vadis to St. Louis, where the play is going wonderfully well, and May Hosmer especially is winning new laurels in the role of Lygia. The St. Louis company is presenting in Chicago a version of Sapho, by John Arthur Frazer, the adapter of Quo Vadis. Isabelle Evesson as Fanny Le Grande acts the part with spirit and delicacy. Maurice Freeman is Jean; Edward McWade, Cesaire; Arthur Mackley, Flamont; Edwin Boring, Alphonse; Hubert Chesley, Le Grande, and May Louise Aigen, Olympe.

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Lillian Lawrence has been re-engaged for the Castle Square Stock company of Boston for next season.

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The stock company at Peak's Island will open for the Summer season on June 11.

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Frank Camp has been engaged to play leading roles with the Grand Opera House Stock company at Indianapolis.

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Louis Dean recently became a member of the Standard Theatre Stock company, Philadelphia.

* * *

Frank Peters has joined Forepaugh's Theatre Stock company, Philadelphia.

ENGAGEMENTS.

Pearle Ridings, for two seasons with Clifford and Huth, this season playing Gertie in Courted Into Court, has been engaged by The Rays for their New York run at the Victoria in A Hot Old Time.

W. A. Whitaker, with Julia Morrison for her Spring tour in Dore Davidson's play, A Day of Reckoning.

Alice Pennoyer, Verne Armstrong, and John Herfwith, for Nell Florence's Summer Stock season in Cleveland.

Robert Edeson, re-engaged by Liebler and Company to play Cecil Bryant in The Greatest Thing in the World next season.

Clarence Stanley, by Liebler and Company to succeed Verner Clarges as Dr. Chislehurst in The Greatest Thing in the World. Mr. Clarges withdraws to fill his engagement with Joseph Jefferson.

Theodore Hamilton, with Daniel Frohman for next season.

Murray and Mack have engaged Gertrude Swiggette to do her specialty in Finnigan's Ball.

Elsie P. Bellum, with Anna Held.

Frankie Bailey and Charlotte Vidot, with The Rays.

Della Watson, as musical director, with The Air Ship.

T. A. Welsh, for A Romance of Coon Hollow, replacing W. J. Cogswell in the leading heavy role.

Harry J. Ridings, who managed Clifford and Huth in Courted Into Court until the close of their successful season two weeks ago, has been engaged by Henry Myers as business-manager of A Guilty Mother for the rest of the season.

For E. J. Preston's pavilion Uncle Tom Cabin company: Elbert Croye, general superintendent; S. M. La Porte, business-manager; Alfred Nash, treasurer; Calvin Warren and Fletcher Smith, advance agents; Leopold Mueller, leader of orchestra; Leo Hubertus, leader of band; Addie La Porte, Mae La Porte, Madge Sinclair, Mrs. E. J. Preston, Mildred Preston, Baby Pearl, Baby Alta, Baby Bert, S. M. La Porte, Harry Bartlett, R. H. Dewey, P. A. Pierce, Fred Crozier, George Parmiter, Harry Bogen, John Moore, Frank Preston, J. S. Rose, Fred Espey, Rastus and John Mack.

Leslie E. Smith, with Fred Raymond, as general agent for Old Arkansaw next season.

J. W. Rumsey, as assistant business-manager at the Lyceum Theatre, succeeding Edward Lalor.

Lucia Moore will resign from F. C. Whitney's Quo Vadis on April 9, to join Eugenie Blair for a Summer stock season in Cleveland, opening there on April 16 in her original part with Miss Blair's production of A Lady of Quality.

A TENOR IN THE TRANSVAAL.

Albert Gerard-Thiers, concert tenor, singing master and teacher of tone production at the Stanhope-Wheatcroft Dramatic School, was poring over the latest war news when the MIRROR reporter ran across him in a Broadway car one morning last week.

"Do you know," said he, "that the singing of the Doxology by the regiments of Boer soldiers before they go into battle strikes me as being the most forcible exposition of the Boer character that may well be obtained? The average Boer knows absolutely nothing of music, his voice is rough and his vocal repertoire consists only of hymns. He is deeply religious, narrow in his views, brave, certain in his own mind that his government is always right, and he invariably feels confident that God is on his side. I think that the singing of the Doxology expresses all this. There is a crude grandeur about one of those choruses that is indescribable."

"You have heard them?"

"Yes. During the first war between the English and the Boers I was in South Africa and became very well acquainted with the country and the people. I went to Cape Town in 1881 under contract to tour for a season with a concert party. I was then only a youngster—at an age when one receives strong impressions and remembers them well. Our little company, consisting of only six artists, started northward from the Cape in a wagon drawn by twenty-two oxen. The Boer driver received seven pounds a week for the services of his animals and himself. Each one of the oxen had a name by which the driver invariably addressed him; and I learned that every owner of oxen named one of his animals 'Engelsmann.' This poor beast received the beatings and cursings for the whole span. It was the Boer's method of relieving his pent-up hatred of the British.

"We trekked through Cape Colony and the Orange Free State to the diamond fields, stopping at every English and Afrikander settlement to give a concert. Sometimes we appeared in halls, sometimes in schoolhouses, sometimes in hotel dining rooms. The many discomforts of the journey were more than made up for by the hospitality that was shown to us everywhere. The Boers were especially cordial, except upon two or three occasions when they mistook us for Britons. Luckily I had among my traps a small American flag that more than once saved our party from difficulties, and when we passed through especially dangerous districts I kept it flying over the canvas roof of our wagon.

"Among the Boers at that time the word American was a password that opened the doors to their homes and hearts. In their silent, stolid fashion they welcomed us warmly, and I must say that my sympathies are on their side in this present war."

"Did you meet any of the Boer leaders who are taking part in the present war?"

"Oh, yes. I knew Oom Paul, General Joubert, and Dr. Pretorius quite well. I met Oom Paul first at Bloemfontein, where he and two other members of the 'South African Triumvirate' had gone to hold a war conference with some of the local authorities. I had the good fortune to save Oom Paul's life upon that occasion by warning him of a plot that, had it been carried out, would have culminated in his death. He never forgot the service rendered him, and when I went to Pretoria I often dined at his home.

"The characteristics of the country? They are, I think, perfectly described in Olive Schreiner's 'Story of an African Farm.' The book presents an accurate picture of the Transvaal as I saw it seventeen years ago. Much of the country is like the Bad Lands in our Western States, except that it is traversed by many rivers. These water courses are filled with drifts and quicksands that are very dangerous if one is not familiar with the fords. Then, too, the rivers rise so rapidly that the English forces are in constant danger of being cut off completely from the base of supplies."

"Were you ever in the military service there during the former war?"

"No," answered Mr. Thiers; "fighting is not in my line unless my own country needs my services. The only armed foe that I encountered in Africa was the late Barney Barnato. We were next door neighbors in Kimberley, and unluckily the music that was constantly going on in my house disturbed the sleep of the diamond millionaire. He finally declared war—threatened to shoot me on sight. But when we met my tongue proved quicker than his revolver and I talked him into a compromise. Speaking of firearms reminds me that the Boers' rifles are painted a dull brown color. Nothing about them glistens, and as their uniforms are the same shade as the ground they can scarcely be seen at a distance. This gave them a tremendous advantage during the first war with the English, and doubtless the same advantage is theirs in the present campaign."

"Do you care to venture a guess as to the result of the war?"

"No; I'm a singer, not a military expert. The motto of the Orange Free State is 'All will come right.' That I will give you as my prediction of the finale."

THE MONTE CRISTO REVIVAL.

Active preparations are now being made by Liebler and Company for a grand revival of Monte Cristo next season, with James O'Neill as Edmond Dantes. It is promised that the production will eclipse in magnificence anything of the sort heretofore attempted. It will be of so elaborate a nature that only large stages can accommodate it. All the scenery and properties will be designed and made by Edward Seidle, of the Metropolitan Opera House. The season will open at the Boston Theatre, Sept. 24, and the play will come to the Academy of Music in this city, Oct. 22, for a run. Frederic de Belleville has been engaged for Nortier and S. Miller Kent for Albert de Moncerf.

PARIS SUCCESS FOR ANNA HELD.

F. Ziegfeld, Jr., husband and manager of Anna Held, has secured the American rights to Education de Prince, the new comedy by Maurice Donnay, that was performed with great success at the Théâtre des Variétés, Paris, on March 17. Miss Held will star here in the play next season, appearing for a run at the Manhattan or another Broadway theatre. She will take a male role, that of the young prince, whose education is the sowing of "wild oats." Mr. Ziegfeld and Miss Held will go to Paris this Summer to see the play.

DECISION AGAINST GEORGE EDWARDES.

The long continued litigation between the Augustin Daly estate and George Edwardes for possession of Daly's Theatre, London, took on a new phase last Tuesday when a London justice awarded judgment in favor of the Daly heirs and stipulated that Mr. Edwardes must pay to them about thirty-five per cent. of the gross takings of the theatre since he acquired possession, less rental. Mr. Edwardes has two weeks in which to declare intent to appeal the case.

ALICE NIELSEN'S LONDON SEASON.

Alice Nielsen's London debut, postponed from this Spring on account of the slump in business caused by the South African war, will be made next year about Easter. Manager Frank L. Perley is to go to London this Summer to perfect details. Miss Nielsen and her company will be heard in The Singing Girl, The Fortune Teller and a new opera by Victor Herbert and Harry B. Smith.

SAID TO THE MIRROR.

ULLIE AKERSTROM: "Kindly state in THE MIRROR that the author of the adaptation of A Jolly Mix Up, produced by the pupils of the Stanhope-Wheatcroft Dramatic School at the Madison Square Theatre recently, is Ullie Akerstrom. By an error my name appears 'Mrs. Akerstrom Bernard,' which is never used by me in professional or literary work."

GOSSIP OF THE TOWN.

The London *Mail* on Feb. 17 announced that R. E. B. Dashwood, father-in-law of Wilson Barrett, while on his shooting grounds at Glanclydach, was accompanied by his keeper, William Jones, who narrowly escaped being shot. Mr. Barrett thereupon wrote to the *Mail*: "I wish to say that I have no father-in-law, nor am I seeking one; moreover, I have never, to my knowledge ever seen Mr. Dashwood, or any member of his family."

Warren P. Lake, who has been in advance of Midnight in Chinatown, closed with that company at Junction City, Kas., on March 10, and joined A Hot Old Time.

The division of the Castle Square Opera company, now appearing at the Studebaker Theatre, Chicago, will be moved from there to the American Theatre, in this city, on April 28. The company now at the American will return to Chicago in time to reopen at the Studebaker on June 4.

The Castle Square Opera company will play a season of three weeks at Manhattan Beach, beginning Aug. 6.

A. W. F. MacCollin, one of the stage-managers of the Castle Square Opera organization, has been engaged to supervise the productions at Chester Park, Cincinnati, next Summer.

Paul Harris is playing the lead in The Stowaway.

A street fair and carnival will occur at Riverside, Cal., April 7-14.

M. B. Leavitt has arranged to place the new Grand Theatre, at Chihuahua, Mex., in his circuit, and has contracted for the opening attraction in October.

Lawrence Evart will continue for the season as leading man with Corse Payton's Southern Stock company.

Hazel Kirke Chapple, of Sol Smith Russell's company, daughter of George S. Stevens, has threatened a damage suit against the Prudential Insurance Company, of Newark, N. J., alleging that her picture has been used by the company on its calendars. The picture on the company's calendars circulated hereabouts is that of Miriam Nesbitt.

Brother Officers will be succeeded next month at the Empire Theatre by A Man and His Wife, which had a successful special matinee production there on April 6, 1897.

Harold Kennedy was recently elected a member of the Actors' Society of America.

Mabel Taliaferro, now with Children of the Ghetto, has been re-engaged by Liebler and Company for next season, and will have a prominent role in Mr. Van Bibber, in which Robert Hilliard is to star.

Phil Hunt, who was for two seasons in advance of Tennessee's Pardner, and who is acting manager for Arthur C. Aiston with Ben Hendricks in A Yenuine Yentleman this season, will next season be associated with Mr. Aiston in the tour of Tennessee's Pardner. The play will be booked and backed by Mr. Aiston, who will place the handling of it on the road in Mr. Hunt's capable hands.

C. L. F. Duhain is at Hot Springs, Va., taking a course of baths for rheumatism. He will return to New York the latter part of April.

Rose Cecilia Shay, the daughter of a prominent lawyer of Cincinnati, O., is a recent addition to the Castle Square Opera Company.

Commodore Elbridge T. Gerry announced in Albany recently before a Senate committee that he should resign the presidency of the Gerry Society if the proposed bill were passed to make the society subject to inspection by the State Board of Charities.

The third annual convention of the New York State Association of Elocutionists will be held in the chapter room of Carnegie Hall, in this city, April 10, 11.

Charles F. Dittmar will soon leave for a vacation journey in Europe. He has engaged T. H. Winnett to act as agent for his plays during his absence.

John M. Cooke, business-manager for Gus Hill's Over the Fence, and William P. Cullen, manager of the Duquesne Theatre, Pittsburg, have secured from Owen Davis his romantic drama, Reaping the Whirlwind. They will send it out for a few weeks this season preparatory to a production next year.

The last act of the new play which Forbes Heermans is writing for Belle Archer has been completed, and the entire manuscript has been sent to Miss Archer for her approval.

Jack McComas has closed with A Breezy Time to join Hogan's Alley.

Marjorie Relyea may star next season in a farce-comedy.

Gus Hill, it is said, wears upon his watch chain a diamond horseshoe, which is typical of his unusual good fortune. Recently he was requested by a rival manager to dispose of a week-stand date for which one of his burlesque companies was booked. He demurred. Something told him to accept the proposition, and just as he had determined to do so a second offer from the rival manager came, doubling the amount of the original offer. Mr. Hill at once sold the date. He had scarcely dispatched the matter when he received by wire a request from a local manager soliciting one of his enterprises for the very week that had been sold. The theatre, which had been left with open time by the failure of a company to fill, was a better house by fifty per cent. than the one a week's time at which Mr. Hill had just disposed of to his rival, and the terms were ten per cent. better than the contract for the date sold called for. Mr. Hill's company played to good business. It happened that the two ensuing weeks of the company were booked in one-night stands. Another request came from the manager of a house in a city that could offer a week stand. This proposition was accepted and one week of the one-night stands was canceled. This was another fortunate event, for the opposition house in the city in which a week had been accepted burned down, and Mr. Hill's company, having no competition, "turned 'em away." The manager of a theatre in a city "on a straight line" wanted an attraction to fill the next week, and Mr. Hill secured a guaranty to play the house, and thus the other week of one-night stands was canceled. This partly explains why Mr. Hill wears an emblem of good luck.

Thaddeus Gray joined the Fort Wayne, Ind., Lodge of Elks on March 16.

Kate A. Beebe has undergone in Chicago another successful operation for tumor on the arm, and will return to New York in a few weeks.

Harrison J. Wolfe will resume his tour on Easter Monday in a new play.

Pinero's The School Mistress was successfully played in Washington on March 5 by society amateurs. Reginald De Koven was in the cast.

The Hasty Pudding Club of Harvard University will present in the Spring a two-act comic opera, Wytche Hazele, by H. Pappan, E. L. Dudley, and J. H. Holliday.

El Capitan has been taken on tour in England by a company headed by John A. Warden.

At Newton, Ia., a remarkable test of hypnotism was introduced at the theatre on March 2 by Elmer E. Knowles. W. E. Davis, a prominent business man, was hypnotized by Mr. Knowles, a complete state of anæsthesia being induced. While the object was in this condition, in full view of the audience, Dr. Marion Hammer removed from his face a tumor. The operation was performed in less than ten minutes without the subject's knowledge.

Sadie Wells obtained a decree of divorce in this city on March 16 from her husband, Albert W. Hubbard. Milliken and Gasten were attorneys for Mrs. Hubbard.

Above is an excellent portrait of Mamie Kinzie. Mrs. Kinzie has been on the stage since childhood. She played with At Piney Ridge three years, starred two years as Jess Judkins in Burr Oaks, and one season in Dangers of a Great City. She worked in stock seven or eight years, playing leads. She has had several offers for next season, but is as yet undecided. Miss Kinzie, her daughter, has already signed for next season for a soubrette part. She has been on the stage since her sixth year, and will be sixteen years old in August. Her singing and dancing has attracted much attention.

Ada Merito was taken ill on Saturday and the announced production of The Carnival of Blood at the Irving Place Theatre has been deferred, another bill being substituted.

The betrothal of Harry Cavendish, traveler and explorer, and Nina Sievening is announced in London.

Beatrice Herford gave her monologues at Berkeley Lyceum last evening.

Caro Gordon Leigh has rejoined 'Way Down East at the Academy of Music.

Nick Long and Idalene Cotton will sail on April 4 for London, to appear in The American Beauty company. It is expected that they will repeat their pronounced hit made recently while with Broadway to Tokio, in this city.

Charles B. Hanford writes from Denver that he will retire from the James-Kidder-Hanford company, under the management of Wagenhals and Kemper, at the end of the present season. No reasons are assigned for the separation, excepting those relating to ordinary business, and Mr. Hanford speaks in the highest terms of both Mr. James and Miss Kidder, with whom he has been associated for the past season. Mr. Hanford's plans for the future, while not definitely settled, include the production of a new romantic comedy-drama which he has now under consideration, or he may resume starring in Shakespearean repertoire.

E. D. Stair, who has been spending the past five weeks in the Bermudas seeking rest and recreation, will return this week. Mr. Stair's health has greatly improved. The New York booking office to be opened by Mr. Stair and J. H. Havlin will be in charge of George H. Nicolai, who is expected to arrive in New York April 1.

The Floor Walkers will be retained as their vehicle by Ward and Vokes next season.

Moreton Baker has been secured to stage the production of Quo Vadis which will tour the West under the direction of Conrad and Jackson.

Knox Wilson mourns the loss of a diamond ring which was stolen from his dressing-room at Keith's Theatre during his recent engagement.

H. A. D'Arcy, having recovered from an attack of pneumonia, is convalescing at Lakewood, N. J.

Charlotte Deane, at less than an hour's notice and without rehearsal, assumed Minnie Seligman's role, Countess Mirtza Charkoff, in The Great Ruby at the Fourteenth Street Theatre at the Saturday matinee, giving satisfaction and receiving a curtain call at the end of the fourth act. She duplicated her good work at the evening performance. Miss Wyman essayed Miss Deane's role of Kathleen at both performances.

James H. Manning and William Barry opened at Jacobs' Theatre, Elizabeth, N. J., on Saturday evening last in The Rising Generation to a crowded house. Hits were made by Mr. Barry, Mr. Manning, Mr. Davis, Miss Du Brock, Margaret Hatch, and others.

Harry J. Ridings, who was manager of Clifford and Huth in Courted Into Court until the close of their season, has joined Henry Myers' A Guilty Mother company as business-manager for the rest of the season.

Edward E. Rose will stage Owen Davis' new melodrama, Reaping the Whirlwind, that is to be produced by John M. Cooke and William Cullen. The play will have its first performance at Hoboken, N. J., May 3, and will be seen in this city week of May 21 at the Star Theatre.

While acting in The Lion's Mouth at the Coates Opera House, Kansas City, March 14, Frederick Warde was served with papers in an attachment for $744.46 back salary brought by Carl Smith Seerie. Mr. Warde paid the claim, and stated that though his debts were many he intended to pay them all rather than take advantage of the bankruptcy law. There was much indignation at the action of the deputy sheriff, who served the papers by climbing over the footlights during the performance.

Leslie and Tenley will star next season, under Eugene Wellington's management, in a new farce, The Horseshoe.

Katherine Stagg is going to dramatize Morley Roberts' novel, "The Colossus."

Amy Muller has just closed a successful engagement with May Irwin and is preparing for a trip abroad.

A divorce separating Hortense Dean-Kerr from her husband, George W. Kerr, was granted in Washington, D. C., on March 17.

Edwin P. White, who has just recovered from a very serious illness, is in this city for a short time. He will manage the Ferris Wheel Park at Burlington, Iowa, where he was so successful last season, for the Summer.

Harrison J. Wolfe will resume his tour, opening Easter Monday, in a new play.

A gold statue of Maude Adams, said to be valued at $187,000, was cast in this city last week, to be shown at the Paris Exposition. Mrs. Bessie Potter Vonnah was the sculptor, and the statue will be called "The American Girl."

C. H. Carlton was in town last week engaging people for the Chapman-Warren company.

Frances Kepplar, the child actress, has been the recipient of some very flattering notices for her work in Hello, Bill.

Albert Davis, late of the Strakosch Opera company, has joined De Wolf Hopper.

A. H. Stuart left last week for Bermuda for the benefit of his health.

THE NEW YORK
DRAMATIC MIRROR

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1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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PROGRESS.

THE MIRROR has noted the fact that the bill prepared at the instance of the American Dramatists Club to make the unauthorized use by any person of an undedicated or uncopyrighted musical or dramatic composition a misdemeanor has been favorably received by legislators in the several States to whom it has been forwarded. In a number of States it has been introduced and advanced, and last week the Ohio Senate passed it, thus practically insuring its enactment in that State.

The circular embodying this proposed law was sent out by the Dramatists Club late in the legislative year. Persons familiar with legislative methods know that usually it is necessary to present a measure early in the session in order to secure its serious consideration the same year. Thus the attention given to this measure has been exceptional and very encouraging. There seems to be no doubt that it will become a law in several States this year, while it is certain that in those States that do not pass upon it now the legislators having it in charge will at the next sessions introduce it early and thus secure its adoption.

Play piracy was doomed upon the passage of the amendment to the national copyright law. Those who still practice it confine their operations to remote places and are in constant danger of apprehension and punishment. In due course of time the net will be cast for all of this gentry, and honest men concerned in the property that plays represent will be as fully protected as are persons in the ownership and enjoyment of other forms of property.

ANOTHER CLASS.

THE MIRROR recently animadverted upon the very large number of young persons with stage ambitions, but without fitness for the stage from whom it receives letters almost daily.

The woods are full of young persons—and persons no longer young, for that matter—who hopelessly cast their eyes upon the theatre. There are those that think they could act if they only had a chance, and those that know they can write plays and are persistent for an opening.

A letter was received from one of the latter class yesterday. He lives in the West. In an illiterate way he writes that he has "composed and written a theatrical drama" which he wishes to make public through the offices of this journal. He says "it has eight male and six female characters, or can be doubled to five male and three female," and this very significant matter is added: "This is a great play, with five acts and sixteen stage scenes." That is three scenes to an act, and one over. And the title of this "great" drama—which will not, of course, be disclosed here, for obvious reasons—would provoke a smile on the saturnine countenance of a dead Mongolian.

There is as much promise in the theatre for a playwright equipped as this pretended playwright is equipped as there would be in surgery for a person who would demonstrate with an axe, or in law for one who would draw a legal parallel with a yoke of oxen and a plow.

THE SAPHO CASE.

THE developments in the case of the play entitled Sapho, reported elsewhere in THE MIRROR this week, induce thought.

As THE MIRROR has stated, the *bona fides* of this case in its earlier stages were open to suspicion, because a worse play was at the same time represented without hindrance. Sapho was a poor play from all viewpoints. It was not artistic, and it seemed to have been exploited for the prurient.

When the Grand Jury found an indictment against those concerned in the production of Sapho, however, the case took on another aspect. The Grand Jury is usually a serious and a sincere body. It commands as great respect as any part of the judicial or punitive system, because ordinarily it represents the people more nearly and as honestly as any branch of that system. It has decided that the defendants in the Sapho case must be tried on the grave charge brought against them.

Such are the inconsistencies of a trial jury, however, that this case may not be decided by a jury on its merits. The result of the trial depends upon many extraneous things that it is not necessary to detail here, because they are well known.

A trial jury may acquit these defendants and formally purge them of the alleged offense with which they have been charged. The average citizen probably would forecast such a result, just as the average citizen sitting as a juror in so novel a case would vote for such a result. Yet there would remain, even in case of acquittal, a moral result which the indictment itself enforces. It establishes a precedent. It warns those persons who are engaged in the exploitation of indecent plays of a possible punishment for a violation of public modesty. It emphasizes the fact that the great public is different from its prurient minority. A halt has been called. And for a time at least the theatre will see fewer plays of the kind for which its honest and artistic followers would blush.

CAUSE AND EFFECT.

WHEN public sentiment crystallizes in the form of a law that puts restrictions upon some activity, it is usually the case that the public has been abused by that activity.

Throughout the country of late there has been agitation against speculation in theatre tickets, and this in many places that have experienced but few of the evils of this phase of speculation. In various cities ordinances have been passed forbidding or strictly governing this traffic, and in at least one State, Ohio, a bill is pending that, if passed, will make ticket brokerage a misdemeanor.

This bill proceeds on the theory that in the business of theatre ticket speculation there is collusion between the persons in charge of the theatre and persons outside by which both parties profit. In fact, the terms of this bill, which provides a penalty of from $50 to $100 against theatre proprietors or managers, and a penalty of from $25 to $50 only against the outside parties, indicates the belief of those that drew it that the managers or proprietors are the greater offenders in this matter than the sellers of the tickets. If this bill should become a law it would establish a new order of things for theatres in Ohio, and naturally would attract the attention of legislators in other States to the subject.

There is at least one city in which vigorous measures are taken against theatre ticket speculators, although in that city theatre managers are not considered as accomplices. A young man at Atlanta, Ga., thought to make money on tickets, and with confederates bought forty of the best seats for MANSFIELD'S appearance there. When he tried to dispose of them he was arrested. The City Recorder, following a municipal ordinance, fined the young man $100 and sentenced him to imprisonment for thirty days. The imprisonment was remitted, but the fine was insisted upon. Even the fine may be thought to have been too large, but was no doubt salutary, and lovers of the theatre in Atlanta may rest assured that they will have full opportunity to select seats at original rates.

THE REVOLT AGAINST VILE PLAYS.

Time to Call a Halt.

Washington Times.

It has seemed to many lovers of the drama during the last year or two that there was absolutely no limit to the audacity of unscrupulous managers and the toleration of the public, and if the Nethersole incident proves that there is, it will be a very useful precedent. Apparently there is a point at which the law will interfere with salacious productions. We have had quite enough of indecency on the stage, whether in the form of mere suggestiveness or out and out impurity of motive; and it is emphatically time to call a halt.

The Limit Has Been Reached.

St. Louis Globe-Democrat.

In America great latitude has been allowed, but the poison of Parisian vice and social license has been scattered broadcast during the present season and has steadily grown more daring and offensive. It has run against the police court in New York and must now defend itself in the Court of Special Sessions. A limit has been reached. Obscenity on the stage is to have no exclusive privileges. Managers and actors must proceed with this understanding.

Breeding Places of Crime and Lewdness.

Brooklyn Times.

The Brooklyn *Times* does not believe that the drama is an evil thing. It does believe that some plays are breeding places of crime and lewdness.

NOTES OF NEW THEATRES.

It is reported that a new theatre will be built at Los Angeles, Cal., shortly. Harry C. Wyatt, it is said, will be its manager.

B. R. Clawson, formerly of Clawson and McCoy, proprietors and lessees of the Bijou Theatre, Chicago, is building a new theatre on the site of the Old Empire, a block east of Halstead on Madison Street. It is claimed that the house will be the prettiest and best equipped popular priced theatre in Chicago. A spacious lobby and beautiful foyer will lead to the auditorium, that will be decorated in white and gold, with blue velvet carpets. The lower floor and balcony to be seated with the best leather covered reclining chairs. The house will have large, airy, well heated dressing rooms, supplied with hot and cold water. The stage will be equipped with the latest electrical and mechanical devices, and the scenery will be ample and beautiful. In addition to many other novelties, there will be, for the first time in a popular priced theatre, a magnificent pipe organ.

Negotiations are now pending for the erection of a theatre at Montour Falls, N. Y. McKeg's Opera House, at that place, that was destroyed by the caving in of its roof during a recent snow storm, will not be rebuilt.

Local capitalists of East Liverpool, O., are organizing a stock company to build a modern ground floor theatre in that city. A site 70x115 feet has been secured and it is expected to have the house completed by October 1.

Kingston, Ont., is to have a new theatre that will be ready for opening in September.

The new Lyceum Theatre at Portsmouth, Va., will open in April with an amateur performance of The Princess Bonnie. The interior decorations of the theatre are of the latest pattern; several sets of new scenery, with a very artistic drop curtain, have been put in, and the house is considered one of the handsomest in the South. There are eight dressing rooms, six above the stage, and two in the rear of the stage. The seating capacity is about 1,200. The house will be under the same management as the Academy of Music, Norfolk, Va.

Architects are preparing plans and specifications for the $30,000 I. O. O. F. Theatre at Salem, Ore.

Work on the new Darling Theatre, at Gloversville, N. Y., will be begun in the near future. Leon H. Lampert and Son, of Rochester, are the architects. The theatre will be on the ground floor, fire proof in construction, and will have many exits. The seating capacity will be about 1,300. The stage will measure 58x38½ feet, and the proscenium opening will be 35 feet wide. The decorations and furnishings will be handsome and elaborate.

The theatre to be erected at Pittsfield, Mass., by Charles A. Burbank will have a seating capacity of 1,200, and a stage 65 feet deep and 48 feet wide. The appointments throughout will be of the most improved. The theatre, and the hotel to be built in conjunction with it, will cost about $75,000. Work will be begun April 7, and it is hoped to open the theatre in September.

It is reported that a syndicate of Washington capitalists is to build a theatre in Seattle for James Neill and his company.

A handsome new theatre, the Grand, is to be erected at Sandusky, O., by the Sandusky Opera House and Building Company, to be completed by Oct. 1, next. Access to the parquet and dress circle is to be had on the ground floor, through a large lobby finished in marble and mosaic. Half way in will be located the ticket office, and directly opposite the check rooms. On each side of the foyer are to be located retiring rooms. The floors of the auditorium will have a pitch to the stage of twelve feet. The parquet and dress circle will seat 1,067, every seat being so arranged as to be in direct view of the stage. On each side of the proscenium opening, which is 32x29 feet, are to be four boxes, two tiers high. There will be one gallery, seating 350, reached by independent stairs. The stage is to be 40x65 feet, and 65 feet to the gridiron. Back of the stage, and separated by a fire wall, will be ten dressing rooms and two toilet rooms, all supplied with hot and cold water, steam heat, etc. Ample provision is to be made for exits. The stage and building are to be fire proof, heated and ventilated by the blast system, and lighted by electricity. The decorations will be of the period of Louis XVI. F. L. Felch is secretary of the corporation.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* THE MIRROR *will be forwarded.*]

A. W.: London Life has closed.

W. J. T., Owatonna, Minn.: Joseph Murphy owns the play The Kerry Gow.

S. N., Chicago: Joseph Herbert played the dancing master in The Fortune Teller with Alice Nielsen.

M. R., New York: Herbert Kelcey and Blanche Walsh did not appear in The Girl I Left Behind Me "a couple of years ago."

M. R., Richmond, Va.: Ritzmann, Broadway near Twenty-second Street, New York, sells protographs of theatre folk.

SUBSCRIBER, Springfield, Mass.: Dick and Fitzgerald, Ann Street, New York city, publish recitation books.

J. R. A., Allegheny, Pa.; K., Detroit: Letters addressed in care of THE MIRROR will be advertised.

H. W. A., Aberdeen, S. D.: Julia Marlowe was seen as Lady Hardcastle in She Stoops to Conquer during the season of 1895-'96.

J. R. B., Grand Rapids, Mich.: Samuel French, 24 West Twenty-second Street, New York city, furnishes published plays.

E. A. S., St. Peter, Minn.: If you write to Hurtig and Seamon, 45 West Twenty-ninth Street, New York, you can probably obtain the information you are seeking.

V. S., Cleveland: 1. E. H. Sothern made his stage debut at the Park Theatre, in this city, in 1879 as the cabman in Sam. 2. Mr. Sothern was born in New Orleans, La., on Dec. 6, 1859. 3. Virginia Harned made her first appearance as leading lady with Mr. Sothern on Aug. 26, 1890, at the Lyceum Theatre, in this city, playing Clara Dexter in The Maister of Woodbarrow.

T. K.: 1. The role of the Viscount Raoul de Langey in A Celebrated Case is not a principal part. 2. Paul Kauvar was first produced in this city at the Standard Theatre on Dec. 24, 1887, with Joseph Haworth in the title-role and Annie Robe as Diane. 3. Two Little Vagrants had its first New York production at the Academy of Music on Nov. 23, 1896, with Edward J. Ratcliffe as George D'Armont, Annie Irish as Helen D'Armont, Jessie Busley as Fan Fan, and Minnie Dupree as Claudinet.

BACK IN THE BUSINESS.

I'm back in the business again, boys;
I'm back in the business to stay.
I've traveled from Texas to Maine, boys,
With never a copper for pay.
I'm back in the business again, boys;
I'm strolling on upper Broadway.
You all raised a shout
That I ought to get out,
But I'm back in the business to stay.

I've played every town in the States, boys,
From Tampa to Kalamazoo,
I've oft had to "wildcat" for dates, boys,
And do all the bill-posting, too;
I admit that I've made grave mistakes, boys,
In trying this art to pursue,
But once a "profesh,"
You're caught in a mesh,
And there's nothing else you can do.

As a salesman I'm not a success, boys,
And bookkeeping's not to my mind;
As an author, you'll readily guess, boys,
I could never a publisher find.
I've tried hundreds of things, more or less, boys,
But in all I have had to resign.
As "Help Wanted" I read,
I am forced to concede
That there's nothing at all in my line.

So I'm back in the business again, boys:
I'm back in the business to stay.
If they want good all-round leading men, boys,
I'll work from September till May.
Can you lend me a five or a ten, boys?
I've a few little bills I must pay.
What's that? You're just out?
How did that come about?
Well,—I'll see you again, boys; good-day!

—DAVID MILES.

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OBITUARY.

Ernest Tarleton died of typhoid fever in Toronto, Ont., on March 20. He was a member of E. H. Sothern's company, and was stricken with the fever while they were playing in Canada. Mr. and Mrs. Sothern cared in every possible way for the sufferer, but were obliged to leave him in a Toronto hospital. Ernest Tarleton was born in England on Dec. 6, 1869. He made his stage debut in England with John Hare, and was a member of Daniel Frohman's companies before joining Mr. Sothern. He was the sole support of his mother and a young nephew who resides at Tom's River, N. J., and who are left in straitened circumstances. Sir Henry Irving and Clement Scott, trustees of a fund left by the late Adelaide Neilson to be used for the needs of the worthy in the profession, have sent a check for $100 to Edith Kenward, who will act as treasurer, and is receiving contributions at her residence, 97 Lexington Avenue, New York. Funeral services were held in this city on March 22, and interment was made at Tom's River, N. J., on March 23.

Mrs. Phyllis Morris, step-daughter of John Brougham and widow of Thomas E. Morris, died at the J. Hood Wright Hospital, March 23, of congestion of the brain. Mrs. Wright was the daughter of Mrs. Coppleson Hodge, the actress, who married Mr. Brougham in 1844. The mother died in 1860, four years after the daughter had become the wife of Thomas E. Morris. Mrs. Morris had been a widow since 1885, and during the last years of her life she suffered from extreme poverty. She derived an income for some years from several of Mr. Brougham's plays that he had given to her and that were let on royalty. When this source of income failed Mrs. Morris became almost destitute. Her pride prevented her from seeking assistance, and it is said that her continued anxiety over money matters brought upon her the affliction from which she died. The funeral services were held in the rooms of the Actors' Fund on March 24, and the remains were buried in the Fund plot in the cemetery of the Evergreens.

Charles A. Gudgeon, who was well known in the theatrical business as an expert stage carpenter, died at Coney Island, March 19, of apoplexy. He assisted in the building of the Opera House (now Bon Ton Theatre) and Bijou Theatre, Jersey City, where he resided. He was stage carpenter of the Opera House in Jersey City during the first three seasons of that house, when the late Michael Mullone was manager. Mr. Gudgeon also helped to build theatres in Pittsburg, Cincinnati, Chicago, and other cities. He is survived by a widow and family. His funeral took place March 22, and was attended by a delegation of Elks, of which Mr. Gudgeon was formerly a member.

Frank Mario, the well-known bar performer, formerly of Mario and Dunham, died of smallpox, in Calcutta, on Feb. 12, after an illness of a few days. He started from New York about a year ago on a tour of the world, in partnership with Richard Pitrot. They separated in India. Mr. Mario was an exceedingly clever and daring acrobat. While filling an engagement in New York a few years ago he married Virginia Aragon, the wire performer, who survives him.

Mrs. Abbie M. Heath, proprietor of the Peck's Bad Boy co. and wife of George W. Heath, manager of the co., died at her home Haverhill, Mass., on March 22, of cancer. Mrs. Heath had been associated with the profession for many years and for the past five years had been proprietor of Peck's Bad Boy.

Ralph Howard, advance agent for A Bunch of Keys, died on March 19, at Utica, N. Y., of pleurisy. Manager Gus Bothner made every effort to locate Mr. Howard's relatives, but failed, and the remains were placed in a vault at Forest Hill Cemetery, Utica.

Percy Meynall, who came to this country with the Hanlons in 1881 and acted as their treasurer here for three seasons, died at the Western Infirmary, Glasgow, Scotland, March 8. He was forty-five years of age.

Stephen Toman, an uncle of Robert Eliott and a well-known Forester, died on March 3, at Belfast, Ireland, where he had gone to recuperate his health. Mr. Eliott falls heir to $30,000 by his uncle's demise.

James Shay, formerly stage-manager of the Theatre at Cohoes, N. Y., died March 19 at his home after a few days' illness. For several years Mr. Shay was stage-manager for the Mora Comedy company.

John W. Stroble, for many years associated with Dickson and Talbott in their houses at Indianapolis, Ind., and Columbus, O., died at Indianapolis March 16, aged twenty-seven years.

John J. Flynn, of Smith's Theatre, Bridgeport, Conn., died March 26, of pneumonia.

THE USHER.

Last week in this column several of the oddities of managerial arithmetic were described. Others have come to light in the meantime.

A new case of "inflation" is supplied by the Garrick Theatre, where Sherlock Holmes is officially announced to be in its twenty-third week. In this instance only a trifle of a fortnight has been added to the record. Sherlock Holmes was produced at the Garrick during the week ending Nov. 11; wherefore this is the twenty-first week of its run.

The 175th performance of 'Way Down East at the Academy of Music is announced for commemoration there to-night (Tuesday), and the further assertion is made that the popular New England play was acted 200 consecutive times at the Manhattan Theatre.

To-night's representation will be the 159th at the Academy. When 'Way Down East was withdrawn from the Manhattan on June 18, 1898, it had been performed exactly 155 times.

These amiable deceits serve their purposes for souveniring and advertising, but they are apt to confuse the theatrical record if they are permitted to pass without correction.

Aside from Mr. Robson's personal success in Oliver Goldsmith and from the dainty, sketchy charm of the play itself, there are two features of the performance at the Fifth Avenue that playgoers can be grateful for: the Doctor Johnson of H. A. Weaver and the Garrick and Twitch of Henry E. Dixey.

Mr. Weaver is a splendid old-school actor, whose telling characterization of the crusty yet kindly Doctor it would be impossible for any of our modern "character old men" to match or duplicate. His ripe, fine methods are a treat to observe and his presence on the scene arouses regret that there are few artists of his class left us.

Mr. Dixey is the artistic antithesis of the veteran Weaver, but that does not mean that his acting is not equally praiseworthy. He does not suggest Garrick as he has come down to us in portraits and contemporary record, but he contributes a thoroughly delightful study of character, nevertheless, while in broad contrast he "doubles" the oozy bailiff with excellent comic effect.

Mr. Dixey has been noted so long as a capital mimic and graceful entertainer that his appearance in Oliver Goldsmith comes as a timely reminder that he is an actor, too, and of remarkable talent.

A note from A. M. Palmer is interesting in connection with the production of the new Rostand play. He writes as follows from San Antonio:

"Mr. Mansfield has for some time had in preparation a play called The King of Rome, translated for him from the French by Howard Kinsbury, the young gentleman who turned Cyrano de Bergerac into English. This play is almost the counterpart, as to scenes and incidents, of Rostand's L'Aiglon, as the latter is described in the daily press.

"The only difference, so far as I can see, is that the Mansfield play has a prologue showing the early youth of the Duke de Reichstadt and the flight of Marie Louise to Austria, whereas L'Aiglon begins the story at the Austrian Court. But as to other scenes, incidents and characters, the two plays seem to be as nearly identical as possible.

"It is a little singular that two authors dealing with one subject, should make two plays so nearly alike. Or did one author borrow from the other? And, if so, which?"

The answer to this pertinent question might be given if the identity of the author of the French play t at Mr. Kinsbury has turned into English were disclosed. It is interesting to know, however, that Mr. Mansfield intends to place the Duc de Reichstadt in another drama than that of Rostand.

In the South, by the way, Mr. Mansfield is having great houses.

At Little Rock, Ark., where he played last night, the seats were placed on sale a week ago. Within an hour after the opening there was not a ticket left in the box-office. The crowd was so large that the doors were torn from their hinges and the police had to be summoned to keep order.

Mansfield is making a new departure during his present trip through the one-night stands in Cyrano. He charges $3 for every seat on the ground floor—an advance of $1 over what he asks in the principal cities.

Haddon Chambers has written a letter to a Paris journal denying a New York newspaper story.

"I did not say that Miss Nethersole wanted me to do a dirty version of Sapho," he says, "but that I refused to dramatize it; first, because an adaptation of another's work does not interest me, and second, because I considered the subject unsuitable for the stage."

Apropos of Sapho, the performances of that play at the Baltimore Music Hall recently illustrated the uncertain box-office value of such entertainments in other cities than New York.

The management of this particular venture has given out some interesting figures. The attendance on the opening night was 2,500 and the receipts were $1,342. On Tuesday night there were but 300 persons present and the receipts were $129.25. The gross for the eight performances of the week was $1,800, while the number of persons that came to see the play was 3,500.

Evidently Baltimore is not hankering after theatrical impropriety.

The London *Era* just to hand contains this item of American "news":

Mrs. Langtry, who has been badly abused by a section of the New York press on account of The Degenerates, has appealed for protection to the New York *Herald*, and the most powerful newspaper in America espoused her cause. As a consequence, a wave of sympathy has swept over the country, and Mrs. Langtry has received hundreds of letters from clergymen, leaders of society, and all sorts and conditions of men and women, offering her sympathy, and urging her not to be cast down by the venomous persecutions of the "yellow press." Mr. Charles Frohman, directly he heard of the attacks, informed Mrs. Langtry that, in spite of the enormous business she was playing to, he wished to give her practical proof of his sympathy; and, rather than see her subject to vulgar abuse on account of her play, he would at once return her her contracts and cancel her tour, though such a course would entail upon him severe monetary loss.

Comment would spoil this.

The managers of all the Philadelphia theatres have received a notification to deposit $100 apiece with the treasurer of the Republican National Convention Committee to help raise the $100,000 guarantee to influence the selection of the Quaker City for the convention in June next.

The wave of dramatic reform is flowing over the entire country from East to West, and it is safe to predict that the stage will be in a comparatively clean condition by the time the next season opens.

There is a big vaudeville war on in Philadelphia. Mr. Keith is the object of attack by a number of opponents, including F. F. Proctor, the Hashims, and Krause, of Buffalo.

One result of the rivalry has been the raising of salaries to performers for Philadelphia engagements.

It looks as if the vaudeville business will be overdone there.

The arrangement made by Messrs. Grau and Savage for opera in English at the Metropolitan is the natural evolution of the idea upon which the Castle Square enterprise was based originally. It is pointed out that while others have theorized about grand opera in English, Mr. Savage has developed it on an independent business basis, without the crutch of a guarantee or a subsidy.

Mr. Savage feels that the public attracted to the American for three years desires and will support a higher grade of performances than he can afford to give at the present low prices and in a theatre of the American's seating capacity.

The standard established by the Castle Square Opera companies in Chicago and St. Louis will not be lowered next year, for the new scheme will require the services of new singers and the personnel of the companies in question will not be disturbed.

Although the repertoire of the English company that is to fill a part of the season at the Metropolitan will include grand opera largely there will be revivals occasionally of light works such as The Mikado and Pinafore. An effort will be made also to secure a number of novelties.

AN AMERICAN BEAUTY FOR LONDON.

George W. Lederer, Gustave Kerker, and Hugh Morton, having patched up their little differences, got together last week and formulated plans for another American invasion of London. By these new arrangements the English production of The Rounders has been deferred and An American Beauty will be the reopening bill at the London Shaftesbury Theatre on Easter Monday. Hugh Morton sailed hence on Saturday to arrange preliminaries on the other side.

Gustave Kerker will follow him, leaving here on April 4 with the company, which will include James E. Sullivan, Edwin Foy, Richard Carle, Willard Simms, Charles Kirke, William Blaisdell, Nicholas Long, Albert Parr, Edna May, Truly Shattuck, Marie George, Mabelle Gilman, Helen Lord, and Idalene Cotton.

About a month later it is intended to produce a revised version of The Whirl of the Town at either the Lyric or the Prince of Wales' Theatre, London, with a company headed by Dan Daly, Cyril Scott, and Louis Wesley. The new Morton-Kerker musical comedy, The Wire Walker, intended at first for early production in London, will now be held in reserve until next season.

AT THE P. W. L.

Ellaline Terriss and Fanny Brough were guests at the social meeting of the Professional Woman's League yesterday. Vice-president "Aunt" Louisa Eldridge was in charge in the absence of Mrs. A. M. Palmer, the president. During the afternoon Agnes Everett sang several songs. Next Monday the April Literary meeting will be held, with Mrs. Edwin Knowles as chairman.

AN IMPORTANT MOVE IN OPERA.

Maurice Grau, of the Maurice Grau Opera company, and Henry W. Savage, of the Castle Square Opera company, formed a partnership last Wednesday, by the terms of which two seasons of opera in English will be given each year at the Metropolitan, the first beginning early in October and continuing until the middle of December, and the second beginning in Easter week and continuing through April and May. Between these two New York seasons the company will make a tour of the principal cities each Winter. The agreement has been made for a term of years, and the company, to be known as the Metropolitan English Opera company, is now in process of incorporation. Mr. Savage and Mr. Grau will be the managing directors, and Frank W. Sanger will be a member of the Board of Directors. At a meeting of the Metropolitan Opera House Real Estate Company, held on Wednesday, the members agreed to become regular subscribers for two performances each week during the season of English opera, retaining their regular boxes. The prices of reserved seats will range from twenty-five cents to two dollars, and the boxes will be sold at prices ranging from seven to ten dollars.

Preliminary arrangements toward the formation of the company of singers are already under way, although the organization will not be completed until late in the Summer. The managers will endeavor to secure the best English speaking principals now on the operatic stage of Europe and America, and the chorus will be marshaled largely from the ranks of the present Metropolitan and Castle Square choristers. The new chorus will number seventy of the best equipped singers that may be gotten together. The orchestra will ordinarily number forty musicians, and will be increased in size when occasion demands. Six evening performances and two matinees will be given each week, and the weekly repertoire will consist of two and sometimes three operas. Both Mr. Savage and Mr. Grau will continue their other enterprises individually. Mr. Grau will conduct the season of German, French and Italian opera at the Metropolitan, and Mr. Savage will manage, as heretofore, the successful Castle Square Opera companies at Chicago and St. Louis. The company now at the American will not, of course, remain there next season. Mr. Savage's lease of the theatre expires in December and it will not be renewed. He has not decided definitely upon what course to pursue in its management during the period between the opening of the season and the expiration of his lease.

CHARITY MATINEE AT DALY'S.

A "matinee tea" in aid of the Mothers' and Babies' Hospital was given at Daly's Theatre on Friday. Mrs. Robert Osborn arranged the entertainment and some $2,000 were realized for the charity. The bill included Winning a Widow, by George Grossmith, with Mrs. Clement Scott and Claude Gillingwater; Nanette, by Ferdinand Gottschalk, with Margaret Anglin, Edwin Arden, and William F. Courtenay; The Cape Mail, by Clement Scott, with Mrs. Kendal, Nellie Campbell, Mary Kilpack, Mrs. A. B. Tapping, Rudge Harding, Athol Forde, and F. P. Ames; The Geisha and the Knight, with Otojiro Kawakami, Sada Yacco, and their company; A Pantomime Rehearsal, with May Robson, Alison Skipworth, Jessie Busley, Grace Elliston, Ferdinand Gottschalk, H. S. Taber, Grant Stewart, William F. Courtenay, and Eric Hope; Maurice Farkoa sang; William Gillette talked entertainingly, and Eric Hope and Alison Skipworth did a dance called "The Moth and the Flame."

THE "LITTLE CHURCH'S" JUBILEE.

The fiftieth anniversary of the Church of the Transfiguration ("The Little Church Around the Corner") in this city was celebrated by special services on Sunday, when a very large congregation was present. The rector, the Rev. Dr. George Clarke Houghton, spoke concerning the establishment of a fitting memorial to the Rev. Dr. George H. Houghton, and expressed the hope that $2,500 might be raised to endow, with this purpose in view, the first pew in the transept of the church, which had been the late Dr. Houghton's pew.

MUSIC NOTES.

Henry Wolfsohn arrived from Europe last Thursday, having arranged for the tour of Sousa's Band in Germany and having booked many artists, already named in THE MIRROR, for American concert appearances next season. Maud Powell has been added to his list of soloists.

The Boston Symphony Orchestra, conducted by William Gericke, gave two concerts last week at Carnegie Hall. At the second, March 22, Ernest von Dohnanyi, the Hungarian pianist, made his local debut with complete success.

Guelma L. Baker, a member of Madame Modjeska's company, made her debut as a light opera prima donna, in the character of Patience, at the American Theatre last Thursday evening. Her performance was altogether admirable. She sang with a powerful and sweet toned voice, and her articulation was particularly good. Dramatically, she gave to the character an attractive winsomeness that was most refreshing and delightful.

Antoinette Trebelli has just concluded a successful concert tour through Canada, under the management of I. E. Suckling, of Toronto. Mlle. Trebelli will come to New York the latter part of March for a short season under N. Vert's management, and after filling a few return engagements in Canada in May will leave for a tour of Mexico. Mlle. Trebelli is accompanied by her friend, Mlle. Vourdour.

A concert given at the Metropolitan Opera House on March 22 by members of the Maurice Grau Opera company for the American and British Red Cross Societies realized more than $12,000.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, Die Meistersinger; Tuesday, Die Walkure; Wednesday, Lucia di Lammermoor and Cavalleria Rusticana; Thursday, Siegfried; Friday, Carmen; Saturday, Tristan und Isolde, and Le Nozze di Figaro.

On Sunday afternoon, in Carnegie Chamber Concert Room, Ethelbert Nevin played a programme of his own compositions and a number of his songs were sung by Francis Rogers, Franklyn W. Riker, Mrs. Adele Lacis Baldwin, and Mrs. Katherine Fisk. The audience filled the room and every number was applauded with fervor. Several of Mr. Nevins' new compositions, that were played in public for the first time evidence the artistic growth of the composer, who by his former works has gained a place among the greatest musicians of the day. An attractive number of the programme was a new song cycle for baritone, with quartette of mixed voices, entitled "Captive Memories."

Cesar Frank's oratorio, Les Beatitudes, was sung for the first time in New York on Sunday night at Carnegie Hall by the German Liederkranz. The oratorio, which is esteemed one of the noblest works of its class of the century, was listened to with the greatest interest and appreciation by a very large audience. The soloists were Mrs. Seabury C. Ford, Marie Maurer, Clara Weinstein, Anton Van Rooy, George Hamlin, F. Berger, and Gwilym Miles. The chorus and orchestra were conducted by Dr. Paul Klenged. The production was under the direction of Victor Thrane.

Vilma Sanda, of this city, will sing at a concert given by the Princess Hohenzollern in Berlin this (Tuesday) evening.

Marcella Sembrich, Carrie Bridewell, Arthur Friedheim, Pol Plancon, and Signor Campanari were soloists at the Sunday night concert at the Metropolitan Opera House.

The People's Choral Union of New York was incorporated at Albany on March 24, with Frank Damrosch, Arthur A. Barz, Marie Brenzinger, and Frederick C. Paulding, of this city, as directors.

Adulf Hjorvard, the Scandinavian pianist, made his local debut at Mendelssohn Hall on March 20, being assisted by Madame Katherine Fleming-Hinrichs and Gustav Hinrichs' orchestra.

The Boston Symphony Orchestra made their final appearance of the season at Carnegie Hall on March 23, with Timothee Adamowski as soloist.

The New York Philharmonic Society gave another public rehearsal at Carnegie Hall on March 23, the soloists being Marie Brema and Leo Schulz.

The Carlisle Indian Band will play at Carnegie Music Hall on Wednesday evening.

PERSONAL.

ODELL.—Maude Odell, who has made a pronounced success as Miladi in Liebler and Company's Musketeers, will at the close of the tour return to the Castle Square Stock company, Boston, for a special engagement. Miss Odell is a Southern woman whose six years on the stage have placed her in a proud place in the profession. Her impersonation of Miladi has been pronounced one of the best ever given of this difficult role. Miss Odell will be featured next season in a well-known play under prominent management.

KIERSCHNER.—Franz Kierschner, one of the favorites in Manager Conried's company at the Irving Place Theatre, will next Tuesday night celebrate his half century as a player in a performance of Freytag's comedy, Die Journalisten, in which he will play Colonel Berg. Manager Conried will play Schmock. Mr. Kierschner became an actor at the Hofburg Theatre, Vienna, in 1850.

IRWIN.—May Irwin has been sued for the matter of $20.25 for supplies delivered by an uptown grocer. Miss Irwin says she gave money to a Japanese butler to pay the bill and the Jap absconded.

ROSTAND.—Edmond Rostand is ill in Paris with congestion of the lungs. His condition, which had been serious, was reported to be improving yesterday.

MERIVALE.—Herman Merivale has written a poem in memory of his freind, the late Charles W. Garthorne, brother of W. H. Kendal. The lines were printed in the New York *Times* of Sunday last.

WAGNER.—Siegried Wagner conducted the Colorne Orchestra in Paris on Sunday, just forty years after the Parisian debut of his father, the late Richard Wagner.

KENDAL.—Mr. and Mrs. Kendal will try a new play, A Son's Inheritance, in Brooklyn on Thursday. Later they may present it at Daly's Theatre in this city.

STEGER.—Julius Steger will sail on April 25 for London to sing in concerts there. He will spend the Summer in Vienna, returning to appear here next season with Jerome Sykes in Foxy Quiller.

BERGEN.—Nella Bergen is again singing the part of Anna, with De Wolf Hopper in The Charlatan.

RUSSELL.—Sol Smith Russell, who is steadily improving in health, is stopping with his manager, Fred G. Berger, in Washington. Mr. Russell contemplates a trip to Carlsbad the coming Summer.

CROSMAN.—Henrietta Crosman's starring tour in a revival of Bronson Howard's One of Our Girls, will open at Harrisburg, Pa., on April 16, under management of Maurice Campbell.

GOODWIN.—J. Cheever Goodwin will have a benefit at Koster and Bial's Music Hall on April 13.

SYKES.—Jerome Sykes will star next season in a new comic opera, Foxy Quiller, for which Reginald De Koven will compose the music.

MURPHY.—Tim Murphy will return to town on April 9, opening at the Bijou Theatre for a run in The Carpetbagger.

VON SCHUCH.—Hofrath Ernst von Schuch, conductor of the Royal Opera House, Dresden, arrived from Europe last Thursday. He will lead the Metropolitan Opera House Orchestra in a concert on Thursday evening.

IRVING-TERRY.—Sir Henry Irving, Ellen Terry, and the London Lyceum company will revisit New England and the Central States before sailing for England on May 19.

GOLLAN.—Campbell Gollan has been re-engaged by Daniel Frohman for next season. As there has been no part for Mr. Gollan in the stock company productions this season, he will continue with Annie Russell until her tour closes.

FAVERSHAM.—William Faversham has renewed for two years his contract as leading man with the Empire Theatre Stock company. At the end of the two years he probably will be starred.

SULLY.—Daniel Sully has contracted to begin on Aug. 30 an indefinite engagement in The Parish Priest at the Fourteenth Street Theatre in this city.

GERMAINE.—Katherine Germaine closed as prima donna with The Highwayman in Milwaukee on March 17. She will go abroad, returning in the Fall, to appear in a new production now being written for her. Miss Germaine expects to visit all the points of interest in the old world, spending two weeks at the Paris Exposition.

MILLWARD.—Jessie Millward has been re-engaged for next season with the Empire Theatre Stock company.

RICHMAN.—Charles Richman will continue next season as leading man with Annie Russell, who will present R. Marshall's comedy, A Royal Family. Mrs. G. H. Gilbert also will remain with Miss Russell.

BERNARD.—Sam Bernard's betrothal to Anna Sloane, non-professional, of this city, was formally announced last week.

CURRENT AMUSEMENTS.

Week Ending March 31.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), A FEMALE DRUMMER.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), RICE AND BARTON'S ROSE HILL COMPANY.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), THE SIGN OF THE CROSS.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
MINER'S (125th St. nr. Lexington Ave.), VAUDEVILLE.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), CARLISLE SCHOOL INDIAN BAND CONCERT—Wed. Eve., Mar. 28.
NEW YORK (Broadway and 45th St.), BROADWAY TO TOKIO—19th Week—73 to 80 Times.
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—4th Week—24 to 31 Times.
VICTORIA (Seventh Ave. and 42d St., MAM'SELLE 'AWKINS—5th Week—29 to 35 Times.
REPUBLIC (207-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), THE BOHEMIAN GIRL.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN SQUIRE KATE.
BROADWAY (Broadway and 41st St.), BEN HUR—18th Week—129 to 136 Times.
MENDELSSOHN HALL (113 West 40th St.), HENRI MARTEAU AND DR PACHMANN RECITALS—Mar. 29 and 30.
EMPIRE (Broadway and 40th St.), BROTHER OFFICERS—11th Week—81 to 88 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—15th Week—MAURICE GRAU OPERA COMPANY.
CASINO (Broadway and 39th St.), THE CASINO GIRL—3d Week—6 to 14 Times.
KNICKERBOCKER (Broadway and 38th St.), E. H. SOTHERN AND VIRGINIA HARNED IN THE SUNKEN BELL—1st Week—1 to 6 Times.
HERALD SQUARE (Broadway and 35th St.), MARY SANDERS IN LITTLE NELL AND THE MARCHIONESS—1st Week—1 to 6 Times.
GARRICK (27th St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—21st Week—147 to 153 Times.
KOSTER & BIAL'S (145-149 West 34th St.), THE REGATTA GIRL AND PROGRESS—4th Week—15 to 22 Times.
SCHLEY (112 West 34th St.), VAUDEVILLE.
MANHATTAN (1200-1206 Broadway), ANNA HELDIN PAPA'S WIFE—20th Week—141 to 147 Times.
THIRD AVENUE (Third Ave. and 31st St.), TEN TON DOOR.
BIJOU (1229 Broadway), THE JAPANESE PLAYERS.
WALLACK'S (Broadway and 30th St.), closed.
DALY'S (Broadway and 30th St.), THE INTERRUPTED HONEYMOON—3d Week—6 to 15 Times.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRL 1906—28th Week—217 to 224 Times—SAPOLIO—4th Week—21 to 28 Times.
COMIQUE (Broadway and 29th St.), THE BOHEMIAN BURLESQUERS.
FIFTH AVENUE (Broadway and 28th St.), STUART ROBSON IN OLIVER GOLDSMITH—2d Week—9 to 16 Times.
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—6th Week—29 to 45 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), THE MILITARY TOURNAMENT.
MINER'S (213-214 Eighth Ave.), THE AUSTRALIAN BURLESQUERS.
MADISON SQUARE (24th St. nr. Broadway), TWELVE MONTHS LATER—1st Week—1 to 8 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), MY DAUGHTER IN-LAW—9th Week—33 to 40 Times.
EDEN MUSEE (23d St. nr. 6th Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), WHAT HAPPENED TO JONES
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), THE GREAT RUBY—126 plus 2d Week—9 to 16 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), "WAY DOWN EAST—20th Week—128 to 135 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), THE MAJESTIC BURLESQUERS.
STAR (Broadway and 13th St.), ON THE STROKE OF TWELVE.
GERMANIA (147 East 9th St.), ANNA FUERRING IN GERMAN REPERTOIRE.
LONDON (265-267 Bowery), THE GRASS HOPPER BURLESQUERS.
PEOPLE'S (189-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), THE ROYAL BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), CARLISLE SCHOOL INDIAN BAND CONCERT—Sat. Aft. and Eve., Mar. 31.
PARK (292 Fulton St.), Closed.
HYDE & BEHMAN'S (560-562 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE GUNNER'S MATE.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), THE RENTZ-SANTLEY COMPANY.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), DANIEL SULLY IN THE PARISH PRIEST.
STAR (251-257 Jay St., nr. Fulton St.), THE PARISIAN WIDOWS.
EMPIRE (101-107 South 6th St.), THE BON TON BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), FRANCIS WILSON IN ERMINIE.
GAYETY (Broadway and Middleton St.), MATHEWS AND BULGER IN BY THE SADDLE WAVES.
LYCEUM (Montrose Ave. and Leonard St.), THE CAPTAIN'S MATE.
BIJOU (Smith and Livingston Sts.), IN OLD KENTUCKY.
MONTAUK (565-567 Fulton St.), MRS. AND MR. W. H. KENDAL IN A WHITE LIE AND A SON'S INHERITANCE.
MUSIC HALL, (Fulton St. and Alabama Ave.,, VAUDEVILLE.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Daly's—The Interrupted Honeymoon.

Comedy in three acts by F. Kinsey Peile. Produced March 20.

Sir Charles Babington	John Mason
Daniel Gordon	Edward J. Morgan
Kenneth Benyon	Grant Stewart
Christopher Trevor	William F. Courtenay
Penny	John Findlay
Yates	Edward Lester
Violet Babington	Mary Mannering
Hon. Mrs. Daniel Gordon	Hilda Spong
Rachel Gordon	Mrs. Charles Wolcot
Lady Pamela Benyon	Ethel Hornick
Agatha Vincent	Alison Skipworth
Georgina Percival	Mrs. Eva Vincent

At Daly's Theatre Daniel Frohman's Stock company enacted before a goodly attendance on March 20, for the first time in America, F. Kinsey Peile's three-act comedy, The Interrupted Honeymoon. The second act of the play was diverting, but the rest was unimpressive.

It was Mr. and Mrs. Christopher Trevor whose honeymoon was interrupted. Mrs. Trevor, she that had been Violet Babington, was the spoiled child of the doting Sir Charles. Her chief objection to marrying rested in dread of leaving her father, even for the term of the honeymoon. So at the house of Mr. and Mrs. Daniel Gordon, during the little dinner on the eve of the wedding, Violet confides to her father the fear that is in her heart, and he, kind soul, plans that the honeymoon shall be spent at Newcome Chase, Gridlington, where his old friend, Miss Percival, keeps house, where she would be delighted to entertain the honeymooners, and where he could slip in and stop all the time without the new husband ever knowing, and Violet could see him whenever she wanted to. Trevor consents to go to Gridlington, where he has never been before.

Now it happens that Mrs. Gordon, a dashing, flighty person, has a fad for politics which has led her on several occasions to accompany Kenneth Benyon, a Parliamentary aspirant, upon his stumping expeditions. Benyon is married, but his wife doesn't think anything of this unconventional campaigning, and Gordon is too busy to worry about it. Benyon is sorry that he cannot attend the Trevor wedding, but he has to make a political speech at Gridlington, whither Mrs. Gordon is going with him. Rachel Gordon, elderly maiden sister of Mr. G., regards with disfavor her sister-in-law's escapade, and apprises her brother of its possible baleful portent. Gordon waxes wroth and commands his wife to stay at home. She, being high spirited, resents his dictatorial tone and goes with Benyon. There are a lot of Gridlingtons, East, West, North, South and what not. A howling snowstorm blows along, and when the train bearing Benyon and Mrs. Gordon halts at a station called Gridlington they alight without questioning the geographical denomination of the locality. Moreover, they are hungry and yield readily when hustled into a carriage and driven madly to Newcome Chase. Benyon fancies that he is being received by his constituents. Sir Charles has notified Miss Percival that the honeymooners are to be her guests, and upon arrival at her house the political adventurers are hailed as the newly wedded couple. They realize that something is amiss, but explain nothing before repairing to the waiting meal.

Then Sir Charles arrives, learns that the expected couple are at luncheon, and says he will see his daughter. To mutual amazement Mrs. Gordon appears. Her confusion appeals to him and he consents to claim her as his daughter until she can get back to London, belated luggage being hit upon as an excuse for the immediate return of the couple to town. They depart to acquaint Benyon with their plan. Hereupon arrive the real honeymooners in wretched plight. They got off at the wrong Gridlington, and Trevor, taken for the campaigning Benyon, has been pelted with eggs, vegetables and like commodities by unappreciative political persons. Mrs. T. coming in for some of the pelting. Finding Newcome Chase at length, Mrs. T. already repents her matrimonial venture and longs for her dear papa. Mrs. Percival, deeming them impostors, orders them out into the storm. Mrs. T. catches sight of her father and claims his protection, but he, under spell of Mrs. Gordon's pleading eyes, renounces his child, and the Trevors are hustled forth into the storm.

The last act is at the Gordon's again. Gordon has been down to Gridlington looking for the political meeting that never occurred, and he suspects much. His spinster sister has been to Newcome Chase, where, supposed to be Mrs. Trevor's maid and afraid to reveal her identity, she has been kept in the servants' hall. But she knows that Benyon and Mrs. Gordon were there, and she compares notes with Gordon. Mrs. Benyon arrives, hears the worst, and resolves to forsake her husband. Benyon turns up, tells lies, and is in disgrace. Mrs. Gordon returns, tells truth, and is not believed. The Trevors appear, but the young wife is not speaking to her husband. Miss Percival and her ward, Agatha Vincent, to whom Sir Charles is secretly betrothed, come along and matters are badly mixed. Then Sir Charles ventures in, straightens everything out, and announces that he and Agatha are to be married. The Trevors, the Gordons and the Benyons are reconciled and the trouble is all over.

Here was excellent if none too new material for a clever playwright. Yet Mr. Peile's first act, cumbered at the very outset by much irrelevant chatter, is squandered entirely in mere laying of mines to explode in the second. The third act is only a repairing of damage done by the explosion. The manner of writing is terse, but seldom bright; action is scarce, and the characterization must have failed of effect in hands of players less able. Especially was the character of Sir Charles rough hewn. This gentleman's cold, unfeeling announcement of his betrothal, made to the daughter he had doted upon for years and spared every pain, was an amazing development utterly unlike the man. This fault may have arisen, however, in staging the play, for there were many indications that cuts had been made.

Hilda Spong as Mrs. Gordon accomplished far more than could have been asked. With exceeding delicacy she contrived to make charming a type that laid small claim to sympathy. Miss Spong was not to blame that the part was not another Madge Bulmer, and she lent to it all the grace, vivacity and humor that won our hearts in Wheels Within Wheels. Mary Mannering as Violet had even less opportunity. Yet she did wonders with the role, looked, as always, beautiful, and enacted delightfully several scenes that showed her in true girlish mood. Nothing could have been prettier than her speech of introduction to Miss Percival: "This is my husband, I am Mrs. Trevor, and this is my going away gown." Mrs. Charles Wolcot as the meddlesome Miss Gordon was as artistic and delightful as ever. Her impersonation was conceived in a rich vein of true comedy and executed with infinite skill. Mrs. Eva Vincent as Miss Percival gave a study in like vein that was hardly less artistic, Ethel Hornick excellently drew a portrait of cold blue bloodedness, and Alison Skipworth pictured sweetly a sweet young girl.

John Mason strove bravely to make consistent the role of Sir Charles, and he was often successful, while seeming to realize the weakness of the character. Besides he should make known how he happened to open a "Bradshaw" at the right time table the very first time. The information should be of inestimable value to Americans abroad. John Findlay scored prodigiously as a comedy butler, capitally acted and ingeniously made-up. His love making to Miss Gordon, under impression that she was a fellow servant, was ludicrous in the extreme, and gained the only hearty applause of the evening. Edward J. Morgan was a gloomy, depressing Gordon; Grant Stewart made an acceptable Benyon, in which part a character actor might have found much more of opportunity; William F. Courtenay was thoroughly at home in the juvenile lead, and Edward Lester was far better than his servant part.

The ladies wore gowns of wondrous beauty, the stage was managed carefully, and there were two very pretty scenes.

Knickerbocker—The Sunken Bell.

Drama in five acts by Gerhart Hauptmann; translated into English by Charles Henry Meltzer. Produced March 26.

Heinrich	E. H. Sothern
Magda	Rebecca Warren
Their Children	Clara Cubitt, Edith Tallaferro
The Vicar	Arthur R. Lawrence
The Schoolmaster	Roydon Erlynne
The Barber	Owen Fawcett
Old Wittikin	C. P. Flockton
Rautendelein	Virginia Harned
The Nickelmann	Rowland Buckstone
The Wood Sprite	Normann Parr
First Elf	Edna Phillips
Second Elf	Edna Crawford
Third Elf	Gerry Ames
Fourth Elf	May Johnson
A Neighbor	Adele Block

One of the most important events of the dramatic season was the production last evening at the Knickerbocker Theatre of The Sunken Bell—Charles Henry Meltzer's English version of Die Versunkene Glocke, by Gerhart Hauptmann. In the original German the play was first acted in this city on April 30, 1897, by Agnes Sorma at the Irving Place Theatre, and early in the present season E. H. Sothern and Virginia Harned, who impersonated the leading characters last night, presented it in Boston and other cities. The drama had, of course, been widely read and discussed by students of dramatic literature here, and in consequence a large audience gathered to witness its initial performance in the vernacular.

The story of Gerhart Hauptmann's play bears some resemblance in feeling to Wagner's Tannhäuser, and, again, it is like Ibsen's The Master Builder in some aspects. It is but another setting to the grand, world-old theme of humanity reaching after the truth and joy of the ideal, and being conquered in the end by the real..

Heinrich, the master bell founder, cast the noblest bell that ever was, and started to move it up the mountain side to the chapel where it was to be hung. The wood-sprites, who detest the sound of bells, overturned the cart and the great bell rolled down the mountain side and sunk to the depths of a lake. Heinrich is almost killed while endeavoring to save his masterpiece, and when he finds that it is lost beyond hope of recovery his spirit and courage die within him. In the forest, Rautendelein, an elfin creature, comes to him, cures him of his wounds and by her magic opens his eyes to the mysterious beauties of nature. Heinrich deserts his wife, Magda, and his two sons, and goes up into the mountains with Rautendelein, there to cast a bell that shall reproduce the tone of her voice—a bell that shall lure all mankind to the universal church that he hopes to establish there. His old companions, the men of his village, strive to reclaim him from his elfin love, but he remains with her, and, assisted by dwarfs and gnomes, he sets about the making of the bell. When it is nearly done, when he has nearly reached the pinnacle of his desire, the wraiths of his sons appear to him bearing a jar filled to the brim with his dead wife's tears. Magda has drowned herself in the lake and Heinrich hears the tolling of the sunken bell, which is swung to and fro by her hand. Overcome with remorse the bell founder drives Rautendelein from him, and she becomes the wife of Neptune, or, as he is called in the German, the Nickelmann. Heinrich seeks to win her back, but she refuses and only appears to him again when he is dying. She cheers him then by telling him that in death he will gain his desire, and he expires hearing the wondrous tones of the sunken bell.

The drama is so rich in symbolism and poetic embroidery that the simple plot exposes but little of its real beauty. In his translation Mr. Meltzer has somewhat condensed it, and wisely. He has preserved the form of the play perfectly, and apparently he has lost no dramatic or poetic value in changing the text from one tongue to the other. There is no evidence of hack work in The Sunken Bell. Sincerity is there, and fine powers of artistic understanding and artistic expression are shown in every line.

The production last evening in all that pertained to the outward show was wholly satisfying. The scenery, the costumes, and the light effects could scarcely have been better, and the accompanying music by Aimé Lachaume was delicious to the ear. But in the acting there were times when the players stepped with one accord from the poetic atmosphere to the commonplace, and the onlooker wondered now and again if he were not witnessing a Christmas pantomime.

In the role of Heinrich, the unhappy bell-founder, Mr. Sothern displayed all of the finer qualities of his art. He was full of poetic grace in speech and action, and in some of his scenes, particularly at the close of the second act, he rose to a point of command most admirably.

Miss Harned, as the elfin-creature, Rautendelein, was not at all times effective. The role demands the most artistic treatment and a temperament that few actresses possess. Miss Harned read many of her lines charmingly, and throughout the play acted with rare grace. Her faults were apparently the result of small valuation of some of her speeches, and in consequence she slighted them.

Arthur R. Lawrence was dignified and convincing as the Vicar, Roydon Erlynne acted the part of the Schoolmaster satisfactorily, and Owen Fawcett gave a capital impersonation of the Barber. Rowland Buckstone as the Nickelmann and Normann Parr as the Wood Sprite had the misfortune to portray mystical characters that appeal only to the sense of humor of an American audience. According to his lights, no doubt, Mr. Buckstone acted with the utmost sincerity, but the result was ludicrous to a degree. Mr. Parr had the advantage of a speech or two in which he might be taken seriously, and upon these occasions he was very successful in carrying the audience with him. The Old Wittikin of C. P. Flockton was a wierd, strange, masterful performance that could hardly have been better. As Magda, the wife, Rebecca Warren was delightfully sincere. The other parts in the drama, all requiring graceful acting and melodious reading of the lines, were all very well played indeed.

Herald Sq.—Little Nell and the Marchioness.

Play in four acts by Harry P. Mawson. Produced March 26.

Mr. Richard Swiveller	Max Figman
Grandfather Trent	John Jack
Fred Trent	Harold Hartsell
Mr. Garland	William Seymour
Daniel Quilp	P. Augustus Anderson
Sampson Brass	Herbert Sparling
Kit Nubbles	Aubrey Beattie
Short Trotters	H. J. Holliday
Tommy Codlin	Aubrey Beattie
Landlord	L. D. Bloodell
Tom Scott	Stephen Sherlock
Sally Brass	Anne Caverly
Mrs. Quilp	Mary Mackenzie
Mrs. Jiniwin	Lillie Eldridge
Mrs. George	Mollie Revel
Mrs. Jarley	Lillie Eldridge
Landlady	Mollie Revel
Little Nell / The Marchioness	Mary Sanders

Last evening, upon the stage of the Herald Square Theatre, where not so very long ago Sidney Carton and his fellow characters of The Only Way worked out again the plot of "A Tale of Two Cities," another group of Dickens personages appeared in the well-known scenes of "The Old Curiosity Shop." The new dramatization of the rare old tale has been laden by its author, Harry P. Mawson, with the somewhat cumbersome title Little Nell and the Marchioness—the title that was borne by the first dramatization, in which Lotta made her great success well nigh thirty-five years ago. In other respects Mr. Mawson's version differs considerably from its predecessor, and, as could not well be avoided, it is also in many ways unlike the book from which the scenes and characters were taken.

With but one or two exceptions "The Old Curiosity Shop" is the most difficult of all the Dickens tales to put into dramatic form. Its interest lies chiefly in the marvelous bits of character drawing, and its plot is so frail a thing that unless strengthened considerably by the adapter it scarce would bear the weight of a single act. Mr. Mawson has wisely chosen the conspiracy of Quilp and the Brasses against Kit Nubbles as the nucleus around which to build his dramatic structure, and by enlarging upon this theme he has made a story that moves, if not strongly, at least entertainingly, through the four acts of his play.

The first act takes place in the Old Curiosity Shop, where Little Nell is given over to Grandfather Trent by Mr. Garland. Fred Trent, Dick Swiveller, Sammy Brass, Quilp, and Mrs. Quilp are introduced, the sad oppression of Mrs. Quilp by her knavish lord is forcibly shown, and the grim side of the latter's character is most skillfully brought out. At the conclusion of the act Little Nell and her grandfather take flight from their home.

The scene of the second act is the office of Sampson Brass, and the audience is made acquainted there with the Marchioness, and gains better knowledge of delightful Dick Swiveller. The chief dramatic interest of the act centres upon the culmination of the plot against poor Kit Nubbles. In the third act, the scene of which is the interior of the Three Jolly Sandboys' Inn, little transpires save the death of Nell. Various characters are introduced, however, including Mrs. Jarley, Tommy Codlin, and Short Trotters, and the atmosphere of the time and place is charmingly reproduced. The fourth act is divided into three scenes. The discovery of the conspiracy, Swiveller's recovery from illness, through the careful nursing of the Marchioness, the death of Quilp, and the betrothal of the Marchioness and Swiveller are the principal incidents set forth. Thus, in the end, all of the threads of the original story that the author has chosen to use in his dramatic fabric are properly, securely and artistically knotted.

Considered as a series of tableaux picturing the Dickens characters and conveying certain episodes of the Dickens story, Mr. Mawson's work is admirable, and he has shown much skill in handling no mean task. As a play, however, Little Nell and the Marchioness lacks, as was to be expected, many of the elements that make for dramatic strength and effect. It is a mere string of character studies, held together by a plot of trivial nature, yet charming withal to the lover of Dickens—charming because to a majority of its beholders it will bring back an olden time when "The Old Curiosity Shop" was newer than now it is—it will recall the memories of other days, more fragrant, more dear to every grown-up heart. Therein must lie the play's chief claim to prosperity, and it is rich in promise as a picturesque reminder of the past.

Mary Sanders as Nell was the sweet, gentle, loving little body that she should have been. The part called for not much more than a fitting personality, and the actress embodied it perfectly. As the Marchioness, Miss Sanders had opportunity to show her talents and she improved it well, picturing with delightful art the merriment, the misery, the unspeakable yearnings and all the varied phases of the tiny wretch. Anne Caverly gave a clever study of the impossible Sallie Brass, Mary Mackenzie was an excellent Mrs. Quilp, while Lillie Eldridge as Mrs. Jiniwin and Mrs. Jarley, and Mollie Revel as Mrs. George and the Landlady gave admirable sketches.

P. Augustus Anderson's Quilp, a familiar impersonation, remains inimitable in its picturesque ugliness, its hideous faithfulness to the Dickens idea. Max Figman was a perfunctory sort of Dick Swiveller, excelling in outward appearance, but lacking in delicacy, unction and spontaneity. John Jack, suffering seemingly with a bad cold, labored earnestly and to good purpose as Grandfather Trent; William Seymour gave a finished portrait of Garland, Harold Hartsell was a stagey Fred, Herbert Sparling made a capital Brass, and Aubrey Beattie was an acceptable, if unnecessarily giggly, Kit. The lesser roles were played well enough.

The quaint costumes of 1840 were reproduced carefully, and the scenery was excellent. William Seymour's stage management was, of course, of the highest order.

Madison Square—Twelve Months Later.

Comedy in three acts from the German of Blumenthal and Kadelburg. Produced March 26.

William Giesicke	Charles H. Bradshaw
Frederick Siedler	Richard Bennett
Ottilie	Adelaide Keim
Professor Hinzelman	Fred Summerfield
Leopold	Frederic Bond
Josepha	Anne Sutherland
Lieutenant Geza Von Zeck	Leo Ditrichstein
Gabrielle Palm	Elizabeth Tyree
Fanny Palm	Mrs. Hart Jackson
Dr. Bernbach	Douglas J. Wood
Emmy	Estabrook Galloway
Arndt	F. M. Norcross
Kerndl	David Elmer
Piccolo	Robert Smiley
Therese	Alma Ayers

At the Madison Square Theatre last evening an English translation of Als Ich Wiederkam, a sequel to Im Weissen Rössl (At the White Horse Tavern) was presented for the first time. The play, in the original German, was produced at the Irving Place Theatre on the sixth of last February, and at the time THE MIRROR reviewed it at some length. In its English form it has been given the title Twelve Months Later, which, though not a translation of the original name, admirably indicates the character of the piece. Twelve Months Later continues the story of At the White Horse Tavern, introducing the same characters and scenes.

The characters who appeared in the previous comedy decide, unknown to each other, to revisit, after an absence of twelve months, the mountain tavern where the several important episodes of their lives took place. By a coincidence they journey thither at the same time, and all meet once more at the White Horse Tavern.

Through the excellent performances of certain of the players, the comedy became at times passably amusing, but on the whole it was unattractive and fell far below the first play. The absence of a definite plot made it a jumble of incidents without purpose. The adaptation can hardly be praised. There were very few amusing lines, and many that were silly. The first act was slow and talky, but the most of the play was somewhat more enlivening.

Most of the characters of the original play are seen, of course, in the present work, but of the original cast of At the White Horse Tavern only four players are found in the present production. Frederic Bond is still Leopold, now the proprietor of the hotel. His performance is an admirable one, perfectly in character and very amusing. Leo Ditrichstein now plays Lieutenant Geza von Zeck, a character not in the first play. He is a dandified lady-killer, and Mr. Ditrichstein depicted him right well. Douglas J. Wood as Dr. Bernbach, and David Elmer and Robert Smiley in minor roles, were also in the original cast and were satisfactory last evening.

Anne Sutherland was buxom and attractive as Josepha, proprietress of the tavern. Elizabeth Tyree made the most of Gabrielle Palm, a colorless role at best. Adelaide Kleim was a fairly pleasing Ottilie. Mrs. Hart Jackson, Estabrook Galloway, and Alma Ayers took their respective parts acceptably.

Charles H. Bradshaw will be a capital Giesicke when he memorizes his lines more perfectly. Richard Bennett's Siedler was very well played. Fred Summerfield gave an artistic portrayal of Professor Hinzleman, the part that Felix Morris originated. F. M. Norcross and David Elmer took the lesser male roles.

To those that saw At the White Horse Tavern, Twelve Months Later will be mildly interesting; to others it cannot be recommended.

Irving Place—Das 5. Rad.

Comedy in three acts by Hugo Lubiner. Produced March 22.

Anton Geering	Rudolph Senius
Wilhelmine	Meta Buenger
Charlotte	Emmy Schroth
Robert Pohlmann	Max Rasseler
Erne	Marie Reichardt
George Fichtner	Gustav Olmar
Karl Eckersberg	Julius Strobl
Arthur Falke	Georg Baselt
Sophie	Frida Brandt
Ein Arbeiter	Jacques Lurian

Das 5. Rad (The Fifth Wheel), a new comedy by a new author, Hugo Lubiner, was put on for the first time at the Irving Place Theatre on March 22.

The story of the play is very slender, in fact, one of the refreshing things about the little play is the absence of any attempt at complications or situations. The setting is the same throughout all three acts, and the whole effect is more that of a visit at a friend's house than of attendance at a theatrical performance.

The difficult wife, the politic husband, the unsophisticated daughter, the manly lover and the incidental friends make up the characters. The dialogue is bright and is not confined to one or two parts, and, with the admirable work of the actors, fully compensated for the dearth of dramatic force in the plot. While there is nothing in the comedy to which any one might take exception, this very homeliness is its distinction, and found a genuine response in the audience.

The Anton Geering of Rudolph Senius was another of the successes in character work which are features of this theatre, and the whole performance was one of the smoothest that has been given for some time.

Bijou—The Japanese Players.

Loyalty and filial devotion, the strongest elements in the ethical life of Japan, were the motifs of two tragedies taken by Otajiro Kawakami from the rich mine of Japanese history and shaped into two short plays of great strength and artistic merit, which were put on at the Bijou Theatre last week by the tragedian and his clever company of Japanese players.

The first, Scarlet Snow, was founded upon a famous incident in modern Japanese history, and depicts the sacrifice of the far-sighted statesman, Tairo Kamon, to his ideal of a broad and progressive policy for Japan. As is well known, he was assassinated by the extremists of the exclusion party after signing the treaty which opened commercial relations with the United States in 1853, and the play shows the interview between Commodore Perry and the premier which resulted in the signing of the treaty and the murder of Tairo Kamon after a fight which dyed red the snow outside one of the city gates. The play affords ample opportunity for the introduction of a comedy element in the rehearsal by the servants of Tairo Kamon of the proper ceremonial to be observed in the reception of Commodore Perry, and this scene is one of the most delicious bits of spontaneous humor ever put on a stage. The assassination of the premier, in the last act, is preceded by one of those astonishing displays of swordsmanship which make the stage battles of the Occident look like the fencing of schoolboys with laths, and the dignity of the death scene, as portrayed by

Kawakami in the character of Tairo Kamon, recalls all the stately traditions of Japanese knighthood.

The second play is taken from one of many similar incidents in the legendary lore of Japan, and shows an example of the heroism and self-sacrifice of which Japanese women are capable when it comes to a question of averting harm from parents or husband. The voluntary substitution of the wife for the husband, or the daughter for the father, when a life is in danger from assassins, is by no means uncommon in traditions of Japanese chivalry, and the story of Teijo, the Loyal Wife, is typical of the feudal days of Japan. Sada Yacco makes the character of Kesa as delicately bewitching as only a Japanese woman can be. The play is full of light and shade, and its emotional content ranges from delightful glimpses of Japanese home life and of merrymaking under the cherry boughs in blossom time, to the savage fight in the bandits' cave, and the horror of the final tragedy, where Kesa sacrifices her life to save her mother and her husband from the rage of the formidable samurai, who has been cheated of her hand.

Star—On the Stroke of Twelve.

Melodrama in five acts by Joseph Le Brandt. Produced March 26.

Jack Rutledge	George T. Welch
George Bainbridge	Augustus Halback
Henry Rutledge ... / Van Dyke	Harry Barfoot
James Horton	Will D. Ingram
Moses Levi	Edward Sandford
Jasper	John H. Mack
Pat	Richard Quilter
Warden Hawkins	Walt Damange
Keeper Dole	George Brooke
Olson	F. A. Peters
Benson	Charles Goodrich
Jess Bainbridge	Clara Knott
Doris Rutledge	Lydia Knott
Marie Bergerre	Lillian Longmore

On the Stroke of Twelve, a melodrama by Joseph Le Brandt that has had quite a long and successful career out of town, was presented for the first time in New York last evening at the Star Theatre. It received a warm welcome at the hands of the audience, and the principal situations and scenic effects and considerable comedy won hearty applause and laughter.

The plot of On the Stroke of Twelve concerns the adventures of Jack Rutledge, a manly young American, whose taste for athletic sports leads him into the company of men more sporty than manly. One of these, James Horton, induces Jack to bet on a race. Jack loses, and Horton, pretending friendship, offers to lend the hero enough money to meet the obligation. The sum is given to Jack in the form of a forged checque, apparently drawn in Horton's favor by Jack's father. The elder Rutledge is led to believe that Jack committed the forgery, and being thus estranged from his son, he is led into a mock marriage with Marie Bergere, the wife of Horton. This is brought about by Horton with the hope that Rutledge will disown his children and leave his wealth to Marie. At the close of the second act Horton murders the elder Rutledge. The crime is fastened upon Jack and his friend, George Bainbridge, and the two are sent to Blackwell's Island. The third act shows the interior of the prison in which are confined the two innocent young men. They manage to make a sensational escape and go in search of the villain who has brought misery upon the Rutledge household. Their quest leads them into a counterfeiter's den in New York and into many thrilling situations. They at last succeed, however, in establishing the guilt of Horton and all is well in the end.

The play is called "the plausible American comedy-drama" on the programmes. It is extremely conventional and is as plausible as melodramas of its class usually are. The lines and situations are of the kind calculated to arouse the emotions of "the plain people," and they did so very effectually last evening. There were two heroes, two heroines, and two villains, so that virtue was doubly triumphant and vice was doubly downed at the end of the play. Lydia Knott and Clara Knott suffered nobly and cleverly in the leading female roles. Lydia was a trifle more sympathetic than her sister, but both did very well.

George T. Welch and Augustus Halback shared the misery and subequent triumph of the corresponding male parts in effective fashion. Edward Sandford as Moses Levi, the assistant villain, had a very "fat" part, and made the most of it. Will D. Ingram as the chief happiness wrecker was cool and villainous enough to suit even the most fastidious gallery god. John H. Mack and Richard Quilter furnished fun as a black and an Irish servant. Lillian Longmore helped in the thickening of the plot, as the secret wife of the villain. The others were satisfactory in their various parts.

The house was crowded in spite of the severe storm. Next week, Hearts of Oak will be the attraction.

Third Avenue—The Ten-ton Door.

Melodrama in five acts, anonymous. Produced March 26.

Eleanor Ducomb	Florence Gear
Miss Treston	Millie Maybourn
Gracie	Otillie De Lano
Marion Heartiff	Gertrude Stanwood
Marc Treston	Spencer Charters
Rudolph	Irving Walton
Colonel Favorstair	William Thompson
Hyembic	Morris Burr
Willie Bascoe	J. E. Lessig
Stratton	W. F. Weber
Morton	Frank Lane
Aveling	William Thomas
Dave Waldron	Chester De Vonde

A very lurid melodrama entitled The Ten-ton Door was presented at the Third Avenue Theatre last evening for the first time in New York. The author's name did not appear on the programme, and from this, as well as from the familiar character of most of the scenes and episodes, it appears probable that the play is the result of compilation rather than of composition.

Dave Waldron and Marc Treston are half-brothers and respectively the hero and the villain. They both become officers in the British army, and while serving in Egypt the bad brother engages a native to murder the good brother in order that he, Treston, may marry the heroine. There is a struggle between the two men at the base of the Sphinx in which the hero, who has already narrowly escaped death in various picturesque forms, is victorious. The story ends happily at Waldron Manor in England. As has been said the plot is not in the least original, and in working over the familiar scenes the playwright made the lines almost as heavy as the title. These deficiencies are partially atoned for, however, by the scenic effects, which are elaborate, and the costumes, which are gaudy.

Chester De Vonde acted the role of the hero, Dave Waldron, quite effectively, and Spencer Charters was a fair villain as Marc Treston. Irving Walton as a German boy, Rudolph, and J. E. Lessig as a fop, Willie Bascoe, were tiresome in their long drawn out comedy scenes. The other male roles were in fairly capable hands. Florence Gear as Eleanor, Millie Maybourn as Mrs. Treston, Otillie De Lano as Gracie, and Gertrude Stanwood as Marion were satisfactory. Next week, The California Detective.

American—The Bohemian Girl.

The Castle Square Opera company appeared last evening at the American Theatre in the time honored opera, The Bohemian Girl, a work that keeps fresh the memory of Balfe and pleases generation after generation of theatregoers, despite the fact that many musicians never tire of sneering at its appealing melodies. The performance last night was in every particular up to the usual standard of the organization. The scenery and costumes were adequate and the stage-management altogether satisfactory. Reginald Roberts was a capital Thaddeus in appearance, and his singing was delightfully vigorous. William Pruette impersonated Count Arnheim very acceptably and won great applause for his singing of the old favorite air, "The Heart Bowed Down." Louis Casavant was a satisfactory Devilshoof, and Frank Moulan, the Florestein, sang and acted his rather limited role very humorously indeed. As Arline Adelaide Norwood reappeared with the company after an absence of some months. She was welcomed back enthusiastically by the audience, and her performance fully merited the large share of plaudits that was given her. Maude Lambert sang the role of the Gipsy Queen with power and acted with authority. The chorus was effectively earnest, as usual. Next week, Nanon.

Murray Hill—Squire Kate.

The Henry V. Donnelly Stock company at the Murray Hill Theatre present this week Robert Buchanan's pastoral drama, Squire Kate. The play is well mounted, and although nearly every member of the cast had difficulty at times with the dialect, in all other respects the roles are very well acted. Ralph Stuart was never more manly than in the part of Geoffrey Doon, nor was Dorothy Donnelly ever more attractive than in the appealing role of Catherine Thorpe. William Redmund gives a fine portrayal of Jasper, the old shepherd. Thomas L. Coleman is an excellent Gaffer Kingsley, and the other male roles are in the capable hands of Charles D. Waldron, Walter Allen, Edwin Nicander, A. B. Gilliam, Andrew Stephens, Frank Jaege and S. M. Kelly. Georgia Welles acts the role of Hetty with her accustomed grace, and the part of Amanda is well played by Grace Huntington. Next week, A Night Off.

Grand—What Happened to Jones.

George H. Broadhurst's lively farce, What Happened to Jones, came back to town yesterday and drew a large audience over at the Grand Opera House. The play went as merrily as ever and was enthusiastically received. Vivian Townsend was seen for the first time here as the ingenuous Cissy and made an unqualified hit by perhaps the most winsome and thoroughly delightful impersonation the role has yet enjoyed. The company includes George Larsen, Walter Lennox, Sr., Barney McDonough, Irving Chancey, J. W. Cote, Emily Stowe, Ada Craven, and Josephine Florence Shepherd, all of whom succeed with their roles.

Metropolis—A Female Drummer.

Johnstone Bennett was royally welcomed at the Metropolis last night in Blaney's A Female Drummer, where she repeated her success of last year in the down-town theatres. Willis P. Sweatnam was genuinely funny as the negro, and little Nellie O'Neil, Harry Ladell, Oscar Figman and the others of the cast gave good support. The specialties were clever and the applause generous.

At Other Playhouses.

FIFTH AVENUE.—Stuart Robson appears in Oliver Goldsmith to large audiences.

ACADEMY.—'Way Down East continues its run.

MANHATTAN.—Anna Held and Papa's Wife have begun the last week of their engagement. Woman and Wine is announced for next week, with a special matinee of The Weather Hen for April 5.

CASINO.—The Casino Girl, having been considerably improved, has begun its second week.

FOURTEENTH STREET.—The Great Ruby has entered the second week of its revival run.

VICTORIA.—Mam'selle 'Awkins will end its engagement on Saturday. Next week the Rays in A Hot Old Time.

IRVING PLACE.—Cornelius Voss will succeed Das 5. Rad to-morrow (Wednesday).

BIJOU.—The Japanese Players are in their third week. A new double bill is announced for Thursday.

NEW YORK.—Broadway to Tokio continues to dazzle the multitude.

EMPIRE.—Brother Officers will be succeeded next Monday by a double bill, A Man and His Wife and The Bugle Call, acted by the stock company.

GARRICK.—William Gillette remains in Sherlock Holmes.

CRITERION.—James K. Hackett has a substantial success in The Pride of Jennico.

LYCEUM.—My Daughter-in-Law is the attraction.

REFLECTIONS.

Shenandoah will close its season April 7.

Frederick Warde will close his tour on May 5.

John E. Kellerd will end his engagement with Madame Modjeska's company at the end of this week and will immediately begin rehearsals for The Heather Field with the company that is to appear at the Carnegie Lyceum, April 19, 20 and 21.

Jobyna Howland, late leading woman in James K. Hackett's support, has been engaged to play an important role in The Heather Field.

Mrs. W. H. Kendal will deliver an address on "The Actor's Art and Calling" at the Empire Theatre this afternoon to the graduating class of the American Academy of Dramatic Arts. Addresses will also be made by E. W. Presbrey, Fred Williams, Bronson Howard and the Rev. Dr. George H. Hepworth.

The James-Kidder-Hanford company will revive King John in an elaborate manner in this city next season.

Joseph Jefferson will begin his Spring tour at Atlanta, Ga., April 2. He will open his three weeks' engagement at the Fifth Avenue Theatre on April 16.

J. A. E. Malone, manager of the Gaiety Theatre, London, arrived in this city last Saturday on the steamship *New York*. His visit is entirely for recreation and he will sail for England on the same vessel to-morrow (Wednesday) morning.

Edward Michaels, manager of Mrs. Langtry's company, will sail for London to-morrow on the *New York*.

Thomas Nast has sued Hoyt and McKee to recover $90 alleged to be due for posters drawn for A Day and a Night. Decision has been reserved.

Henry Woodruff has sued Florence Ziegfeld, Jr., for one week's salary, $125, alleged to be due before he left Anna Held's company to join Nat C. Goodwin. Mr. Ziegfeld contends that the plaintiff was under a season contract, which was broken when he left. A justice has reserved decision.

The fire that destroyed the Academy of Music, Quebec, Can., March 17 left only the walls standing. Much sympathy is felt here for A. A. Charlebois, the proprietor, as he had but a small amount of insurance and had spent a large sum on repairs to the theatre. Nothing as yet has been decided about rebuilding.

Stuart Robson has been sued by Jerome H. Eddy for $270 for alleged services as press agent during the season of 1894-'95.

Fanny Davenport's estate at South Duxbury, Mass., is for sale. Mrs. William Seymour and Melbourne MacDowell are the executors, and all the property left by the actress must be sold to meet the debts and pay the legacies.

Howard Paul has gone to Corsica for a short stay, during which he will contribute some articles to the London *Sketch*.

Mlle. Pilar-Morin and her company, who are successfully presenting Mlle. Fifi, under the management of H. S. Taylor, are rehearsing Camille, and appear in the play for the first time at Hoboken, N. J., April 5.

Manager E. A. Schiller and Thaddeus Gray, of Daniel R. Ryan company, were initiated recently by Fort Wayne Lodge, 155, B. P. O. E.

THE DALY SALE.

On Monday afternoon, March 19, the sale of the famous Augustin Daly library and collection of furniture, pictures and curios began at the American Art Association galleries in Twenty-third Street. There was present a vast gathering of collectors, buyers and lookers-on, and at every session during the week the crowd remained undiminished. Many theatrical people of note have been regular attendants and the rooms have presented an appearanec of activity and luxury combined the like of which they have not known for months.

The first day's sale was devoted to pictures, curios and furniture, and the total receipts for the afternoon and evening sessions amounted to $8,218.75. Among the objects of theatric association and interest that were sold on Monday were Hogarth's portrait of Peg Woffington, that brought $1,100; a goblet from wood of the house in which Shakespeare was born, that sold for $26; a portrait of Mme. Rachel, $270; the Wolfsen portrait of Nell Gwynn, $265; a portrait of Edwin Forrest, by Thomas Naegle, $100, and an autographed photograph of Victorien Sardou, $8. The prices obtained during the first day were very low and many treasures went for a small fraction of their intrinsic value.

On Tuesday the afternoon was devoted to bric-a-brac, arms and curios, and in the evening the sale of the library began. A dress sword used in the Daly production of Twelfth Night brought $13; an elaborate suit of chain armor sold for $40, and an antique harpsichord beautifully decorated brought the same figure. The scales and knife used by Edmund and Charles Kean in Shylock were sold to Sydney Herbert for $115. The sales for the day, including that portion of the library disposed of in the evening, amounted to $8,024.75.

On Wednesday the furniture and tapestries were sold in the afternoon. David Garrick's desk, that, it is said, cost Mr. Daly $1,200, sold for $550. Anna Held bought a piano for $140, and the tapestries used in Much Ado About Nothing sold for $51. The evening session was devoted to a section of the library, and the total sales for the day were $16,542.

The sale of books continued at both sessions on Thursday, and the amount taken for the day was $27,229.10. Friday's sales, entirely of books, amounted to $31,119.30. The book sale continued through both sessions on Saturday, and the amount taken was $23,125. The sale will continue until Thursday, March 29, with both afternoon and evening sessions. There remain to be sold many valuable curios and some of the chief treasures of the library.

Among the most interesting books upon theatrical subjects that were sold last week were those in the appended list. Many of them were extra illustrated and extended by the insertion of autograph letters and playbills, original water color pictures, etc. The price fetched by each is appended:

Alger's Life of Edwin Forrest, 2 vols. (extended to 6)	$234.00
Memoirs of Henry Angelo, 4 vols. (extra illustrated)	124.00
Astor Place Riot (scrap book)	21.00
Attic Miscellany, 3 vols.	37.50
Memoirs of John Bannister, 2 vols. (extended to 4)	112.00
Bell's British Theatre, 17 vols.	21.25
Memoirs of Mrs. Billkington (extended)	195.00
Booth in Twelve Dramatic Characters (extended)	60.00
Booth, The Elder and the Younger (extended)	80.00
Booth Memorials (extended and extra illustrated)	150.00
Brayley's Theatres of London (extended and extra illustrated)	265.00
Broughton and Pulham (The British Stage), 5 vols.	90.00
The Cabinet, 4 vols.	10.00
Miss Catley	14.00
Cibber's Apology (extra illustrated), 5 vols.	975.00
Cibber's Apology (extra illustrated), 2 vols.	240.00
Cibber (Susannah Maria)	12.00
Cibberiana, 31 vols.	85.25
Colman (Francis and George), extended	55.00
Same, with extra plates, etc.	145.00
Colman (George, Jr., etc.)	4.00
Coquelin-Irving Controversy	56.00
Costumes of All Nations (6 vols., folio, extended to 8)	80.00
Cunningham, Peter (Story of Nell Gwyn), extra illustrated, 4 vols.	4,300.00
Cunningham, Peter (Story of Nell Gwyn), extra embellished, etc., 2 vols.	230.00
Cunningham, Peter (Story of Nell Gwyn), unique copy, 2 vols.	110.00
Another copy, unique	50.00
Daly's Tribute to Woffington (elaborated)	950.00
Another copy (extra illustrated, etc.)	150.00
Another copy (extra illustrated)	750.00
Another copy, unique	1,050.00
Another copy, with Thompson's water-colors	125.00
Unique copies of Daly's arrangements of Shakespeare's and other plays:	
Two Gentlemen of Verona	50.00
Midsummer Night's Dream	75.00
Much Ado About Nothing	50.00
The Tempest	95.00
Taming of the Shrew	60.00
As You Like It	90.00
Twelfth Night	80.00
Merry Wives	120.00
Merchant of Venice	95.00
Love's Labors Lost	90.00
Taming of the Shrew	42.50
The Inconstant	50.00
The Wonder	52.50
The Foresters	56.00
The Hunchback	50.00
School for Scandal	120.00
The Country Girl	50.00
She Wou'd and She Wou'd Not	30.00
The Belle's Stratagem	52.50
The Recruiting Officer	50.00
The Prodigal Son	35.00
History, etc., of London Theatres (Dibdin)	24.00
Memoirs of Joseph Grimaldi, 2 vols (unique)	260.00
The Strange Gentleman (Dickens), a prompt copy	35.00
Annals of the English Stage (Doran), extended from 2 vols. to 8	208.00
Roscius Anglicanus (Downes)	45.00
The Father of American Shandy-ism (Dunlap)	32.00
Another copy	20.00
History of the American Theatre (Dunlap), unique	240.00
Letters and Journals of Fanny Elsler (unique)	90.00
Forrestiana, 2 vols.	360.00
Life of Garrick (Murphy), 2 vols., extended to 10	1,950.00
History of the English Stage (Geneste), 24 vols., extended from 10	1,800.00
Goldsmith (original MS. of the Epilogue to The Sister)	200.00
Edwin Forrest (Gabriel Harrison), extra-illustrated	345.00
John Howard Payne (Harrison), unique	62.00
Memoir of George Holland, 2 vols. (extra-illustrated)	210.00
Records of the New York Stage (Ireland and Hagan), extended to 40 vols.	6,125.00
Life of Mrs. Jordan (Boaden), unique, 2 vols.	600.00
Memoirs of John Philip Kemble (Boaden), elaborated, 9 vols.	1,440.00
Knowles' Works	70.00
Life of Knowles, 2 vols. (unique)	142.00
The Hunchback (unique)	105.00
Lacy's Acting Plays, 130 vols.	65.00
Life of Macklin (Kirkman), 4 vols., elaborated	280.00
Mathewiana	150.00
Actors and Actresses, etc. (Brander Matthews and Laurence Hutton), 10 vols., unique copy	550.00
Infelicia (Ada Isaacs Menken), unique copy	80.00
Original Title Deeds to Nell Gwyn's House in Pall Mall	1,100.00

PASSED IN OHIO.

The Ohio Senate on March 20 passed Senator Howard's bill making it a misdemeanor for any person to reproduce any unedicated dramatic or musical composition without first having secured the consent of the author. The bill provides a penalty of $300 fine and six months' imprisonment, or both, within the discretion of the court.

COMPANIES CLOSING.

The Doctor's Warm Reception, at Jeannette, Pa., March 17.

Shannon of the Sixth, March 17.

A Stranger in a Strange Land, at New Haven, Conn., March 31.

Empire Dramatic company, at Corning, O., March 17.

A Breach of Promise, at Manchester, N. H., March 17.

Phroso, March 17.

A Genuine Gentleman, in which Ben Hendricks is starring under Arthur C. Alston's direction, has been doing a very large business in the Northwest. The tour of the attraction will close at Buffalo on April 7.

TWO VIEWS OF ONE SUBJECT.

Does it ever occur to a married man to consider the almost limitless extent of the patience his wife exhibits in listening to his stories? How much delicate consideration she shows him; to what an extent he is in her power, and how generously she uses her power?

Say he gives a little dinner, or supper, the talk is general, broad, desultory, but witty; it teems with timely topics, and has withal a dash of Bohemian and artistic relaxation. His wife listens with a sense of refreshment; she finds herself being brightened by this more-or-less new social atmosphere; these new subjects of thought, or rather those new views of the old subjects.

But soon the fateful moment arrives: Her husband dexterously leads the conversation round to the point where he can say, carelessly and lightly, "that reminds me"—and out it comes, that old, old story, that seems never to have been new. Not a glance toward his wife. No. He knows that none is needed. He can trust her. He knows that he can rely upon her never-failing patience, and tact, and fidelity.

And she in a mildly interested manner comes to the front with one of those graceful fibs that form so large an element of the modern "art of conversation," as who should say—"I haven't an idea what my husband is going to tell you, but, knowing—as I do!—the brilliancy of his wit, the fertility of his imagination, and the ready spontaniety of his conversational qualities, I know it will be something entirely worthy our regard."

She leans forward with a listening manner; and by a carefully concealed, but potent influence, she fixes the attention of their guests upon her lord.

And out it comes! The same time-worn, hoary, moss-grown story; with the same little pauses and points which she knows so well, and is so weary of, and when the peroration arrives, with surprise and delight, she laughs. Yes, actually laughs—and welcomes this old, old guest as if she had never met it before; nay, as if she had never in all her life heard of it, much less heard it.

And a wife will do this through long years.

Truly, there is some very good acting done in private circles!

And does the husband ever acknowledge the tremendous self-sacrifice entailed in all this on the part of his wife?

Never!

He may praise the pudding, or rhapsodize over the roast, become enthusiastic over the entrees, or indulgent over the ices, but over this proof of his wife's exercising the humility of Griselda, the patience of Penelope, and the stoicism of a squaw he is silent.

And does the married man ever consider the devotion so often exhibited by his wife in her persevering efforts to sustain his character as a wit by a trick of quoting him in his absence by such remarks as—"did you hear what Charlie said?" or—"as Charlie says," etc.? When these things are considered, who shall say that the clear flame of wifely devotion does not still burn on the matrimonial altar?

Then there is the other view. The husband comes home after a hard day in business, where he has been closely engaged chasing the nimble dollars over the innumerable hummocks, crevises and pit-falls with which an adverse fate so plentifully besprinkles his pathway, and finds—Oh! tragic moment!—his wife not yet returned from a "bargain" hunt, the cook in a temper, the "range" broken, and dinner not ready!

Who shall blame him if he takes refuge under that sure shelter always at hand, his hat, and seeks dinner, comfort and companionship at his club?

Say the husband is an actor. He has been playing an exacting part. If he is a man of powerful imagination and emotional nature—and he is this if he is a good actor—he cannot divest himself of his part with the same promptitude and ease with which he casts off his costumes and his make-up. When he reaches his home that part still holds possession of him; his brain is still excited, his nerves on tension, his body tired. He needs mental, emotional and physical rest.

If his wife be a tactful woman she will give him all these.

She will serve them up to him, together with supper and conversation, and all will be equally light.

But all women are not blessed with that simple but most useful quality, tact. And without tact a woman may have pretty much all the cardinal virtues, but still she will be "poor indeed." And if that actor's wife be one of that poor sort she will serve him with his supper all the worries of the day. "The rent is due. The servant is going to leave. Her bonnet is not fit to be seen."

And so it goes on, until, with something heavy on his chest, maybe his heart, maybe his supper, he goes grumbling to his bed.

We all know that it is very wrong for an actor, if he be a married man, to drop in at his club on his way home from the theatre. But there is a great deal of human nature in a man, even if he is an actor.

Or say that the man is a "bad lot" to begin with, and he is in the habit of dropping in at his club, instead of "going straight—home."

Very likely the members of his club are, in the main, as "bad" as he is; but the majority of them are gifted with that rare quality, brains.

He will find there talk which will lift him out of himself. In the interchange of ideas he will seize one or two. When he leaves the club to walk home, it is long past midnight, the streets are empty, quiet, cool, never so pleasant as now, never so helpful to the brain-working man. The ideas which he had picked up at the club begin to seethe, to germinate; he needs paper and pencil to put them into form.

What does it matter to him what time it is? He does not carry a clock in his brain, and the chances are against his having a watch in his pocket!

He hurries home, tosses off his coat and hat, and hurries to his writing table. But he has, for an instant, forgotten an important factor in the question as to whether that story, which is now struggling confusedly in his brain, shall have existence.

His wife's view of his conduct is that it is "shameful! brutal! profligate! Does he know the time? Is this conduct to be borne? Never! Never!"

Away go the pretty ideas which were to have been woven into that story, borne off on a sulphurous cloud of naughty words.

And thus a story dies untimely, and a marital quarrel is born. All of which goes to show that the surest and safest way for man and mate to live in peace together is for both to practice the simple doctrine of "give and take."

ROSE EYTINGE.

AMATEUR NOTES.

The Booth Society, of Brooklyn, for their monthly bill presented The Lottery of Love at the Criterion Theatre on March 23 and drew a good sized audience. The best members of their acting corps were in the cast and an excellent performance of this pleasing comedy was given.

The Brooklyn Society is to present a double bill, Withered Leaves and One New Year's Eve, in April. It will be assisted by well-known members of Brooklyn's leading amateur societies.

In Alabama the Amaranth Society of Brooklyn made an excellent choice last week. A play better suited to the capabilities of its dramatic corps would have been difficult to find. One of the largest audiences of the Amaranth's season gathered at the Academy of Music on Wednesday night last, and were rewarded by a thoroughly intelligent and artistic performance of Augustus Thomas' beautiful play. John E. Irwin as ESquire Tucker gave one of his best performances and won new laurels as a character actor. Harry C. Edwards proved satisfactory as Colonel Moberly. Marion Stanley contributed good work and was an attractive Mrs. Page. Regina May McAvoy, of whom so much has been expected, was again a disappointment. While she possessed all the physical attributes of Corey Preston, she lacked a proper understanding of the character. Frank Norris was undoubtedly miscast as Mr. Armstrong. He has been seen to much better advantage heretofore. May L. Palmer graduated from the "thinking part" class and gave a pleasing portrayal of Moberly's daughter, Atlanta. Favorable impressions were made by J. Frank Dalton, Hugo Wintner, R. D. Tracy, John J. Corell, F. S. Brady, and Grace A. Green. Alfred Young's stage-managing is again entitled to commendation.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Besides Tony Pastor the bill includes Cook and Sonora, comedy duo; Winona Winter, assisted by Banks Winter, in Cousin Edwin; Press Eldridge, comedian; Artie Hall, the Georgia coon shouter; Harry C. Stanley, assisted by Doris Wilson, in Before the Ball; Silvern and Emerie, ring experts; Kasten, Duey and Kasten, comedy trio; Dan and Dolly Mann, comedy couple; Barrett and Learned, sketch team; Craig and McDonald, musical comedy; Si Stebbins, card manipulator; Mabel Craig, soubrette, and the vitagraph.

Keith's Union Square.

The bill includes Camille D'Arville, who holds over for a second week; The Girl with the Auburn Hair, who plays a return engagement of one week; Mr. and Mrs. Arthur Sidman, in Back Home; Little Fred and his trained animals; Barnes and Sisson, in The Marriage Broker; Josephine Gassman and her "picks"; Brothers Forest, eccentric musicians; Joseph Newman, singer of original comic songs; Carsella Sisters, soubrettes; the Delzartos, transformation dancers; the biograph and the stereopticon.

Proctor's Twenty-third Street.

Caron and Herbert, comedy acrobats; Francesca Redding and company, in Her Friend from Texas; Williamson and Stone, dancers, and W. H. Clemart, a European ventriloquist, who makes his American debut, are the features of a bill that includes Paley's kalatechnoscope, Phyllis Allen, contralto; Rae and Brosche, comedians; Jane Whitbeck, comedienne; Campbell and Canfield, Irish comedians; Josephine Harvey, trombonist; Wilson and Leicester, vocalists; Tom Mack, comedian; Pascatel, aerialist, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

McIntyre and Heath, as the Georgia Minstrels, head an olio that embraces Sager Midgeley and Gertie Carlisle, juvenile comedy duo; Fields and Ward, talkers; Smith and Cook, comedians; Jules Keller, head balancer; the kalatechnoscope; Riley and Hughes, comedians; Morrell and Evans, vocal duo; John T. Powers, Irish comedian; Hartzell and Abbott, aerialists; Celeste Wynne, comedienne; Haider, juggler, and the stereopticon.

Miner's 125th Street.

Ching Ling Foo, Adolph Zink, Charles Leonard Fletcher, Blocksom and Burns, Annie Hart, W. M. Cressy and Blanche Dayne, and George Evans are billed for this week.

Weber and Fields'.

Whirl-I-Gig and Sapollo continue, with Lillian Russell, May Robson, Weber and Fields, Charles J. Ross, David Warfield, John T. Kelly, the Nichols Sisters, and Bessie Clayton in the cast.

Schley.

The bill is headed by Clifford and Huth, and includes Johnson and Dean, Thorne and Carleton, Stinson and Merton, the Livingston Family, Louise Dresser and her "picks," John E. Camp, and Maxwell and Dudley.

Hurtig and Seamon's.

Lafayette is held over for another week. The others are Mr. and Mrs. William Robyns, Charles Wayne and Anna Caldwell, Henri French, the Carl Damann Troupe, Foy and Clark, and Louise Gunning.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Clark Brothers' Royal Burlesquers have returned to their home theatre for a week.

LONDON.—Crane Brothers' Grass Hopper Burlesquers appear for the first time in town.

MINER'S EIGHTH AVENUE.—Harry C. Bryant's Australian Burlesquers spend the week on the West Side.

OLYMPIC.—Rice and Barton's Rose Hill English Folly company are amusing the Harlemites.

DEWEY.—Fred Irwin's Majestic Burlesquers hold the boards this week. Two burlesques are given and the olio includes the Todd-Judge Family, Harvey and Irwin, Kolb and Dill, Marie Beaugarde, the Merrills, James F. Leonard, C. C. Whalen, and Emmonds, Emmerson and Emmonds.

COMIQUE.—The Bohemian Burlesquers company, headed by Billy B. Van and Vevie Nobriga, is this week's attraction.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Last week was anniversary week here, and the thousands of friends of Mr. Pastor crowded his little theatre to the doors every afternoon and evening. An excellent comedy bill was headed by the veteran manager himself, who was as lively as he was thirty-six years ago, when he entered upon his career as a New York manager. His songs and parodies were enthusiastically applauded. Wormwood's monkey theatre came second in order on the programme, and the antics of the simians seemed to find favor. Lavender and Tomson were amusing in a silly sort of sketch, in which Mr. Lavender impersonated an overgrown Dutch boy very cleverly and did some good acrobatic work. James Richmond Glenroy made the hit of the bill with his monologue, which he has freshened up considerably of late. Blanche Ring sang two new songs which made hits and a couple of coon ditties that found favor. She has not taken the advice extended to her in this column several weeks ago and is still given to overemphasizing her points. The Seven Reed Birds held the stage for thirty-five minutes with their sketch, The Morning After the Ball, in which they introduced the latest compositions of Dave Reed, Jr., with much success. The youngest Reed Bird will soon be big enough to sing. Emmons, Emmerson and Emmons played a return engagement and repeated their previous success. Their pantomime finish is especially pleasing. Williams and Melburn talked back to each other, sang songs and told jokes in a very acceptable way. Murphy and Andrews, Mlle. La Toska, Ramsey Sisters, Vic Leonzo, Professor Dodd's talking dog, "Nigger," and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—Camille D'Arville made her first appearance at this house last week and scored a genuine success. Miss D'Arville is progressive and up-to-date, and instead of warbling a threadbare aria from some worn-out grand opera, she sang three songs on the popular order, but rendered them with an artistic grace and delicacy that made them seem of a higher class than they really are. Her first song was "Wait," a ballad on the "Because" order, and the others were "I Can't Think of Nothin' Else But You" and "Don't Ye Cry Ma Honey." James O. Barrows, assisted by John Lancaster, Mary Dupont and Brandon Mitchell, played a return engagement in Thomas Frost's very pretty one-act play, Tactics. This is one of the best comediettas ever seen in vaudeville, and as presented by Mr. Barrows and his excellent company, it is a rare treat. There is not one dull moment in it. The incidents follow each other in rapid succession and the dramatic interest underlying the comedy serves to rivet the attention of the audience from the rise to the fall of the curtain. It is not to be wondered at that this act is one of the big successes of the season, and Mr. Frost, the author, has established himself in such favor that patrons of vaudeville will surely welcome anything from his pen that he may choose to present in future. Mr. Barrows repeated his unctuous impersonation of the bluff old Southern colonel, in which he is as artistic as in any part he has ever played. John Lancaster played the West Point cadet with plenty of dash and spirit. Mary Dupont, who will be remembered for her splendid work in ingenue parts with Mr. and Mrs. Royle, made her first appearance as Mildred and scored an unqualified hit. She read her lines admirably and put plenty of life into her work. Brandon Mitchell was excellent as General Drummond. Lydia Yeamans-Titus repeated the hit she made the week before last, and introduced a new musical recitation and several other bits from her extensive repertoire. Her baby song, of course, was applauded to the echo, and her entire specialty met with warm approval. Frederick J. Titus played the accompaniments delightfully. Harrigan, the tramp juggler, made his reappearance, and it is needless to say his hit was of large proportions. His specialty is one that can be enjoyed over and over again, as he is original in every move, and has a rare fund of good humor, which is infectious. Smith and Fuller won applause with their refined and pleasing musical specialty. Florence Moore sang some good songs artistically, and was repeatedly encored. Jules Keller, D'Alma's monkeys, Mason and Francis, Kline and Clirton, Smith O'Brien, Genaro and Theol, Conway and Staats, and Edward Laselle assisted in the task of making time pass pleasantly. The biograph showed a new picture of the Speedway, which was applauded.

PROCTOR'S PALACE.—Paul Gilmore made his first appearance in this city as a vaudeville star at this house last week in a condensed version of The Musketeers. It is a hard task to boil down a play like The Musketeers, so that an intelligent one-act version can be presented, but Mr. Gilmore has done this very cleverly, and in the space of forty minutes he manages to present four of the most stirring scenes of the play. The first scene shows the meeting of D'Artagnan and the guards, the second the dueling ground, the third D'Artagnan's lodgings, and the fourth the room in the inn. The piece was well staged, two of Mr. Gilmore's own sets being used. The star acted with his customary brilliancy and dash, and as the interest centres in D'Artagnan the shortcomings of the supporting company were not so noticeable as they might otherwise have been. The audiences enjoyed The Musketeers thoroughly, and Mr. Gilmore was recalled enthusiastically at the fall of the curtain. The cast included James M. Ward, C. V. Auburn, Lew McCord, W. F. Huff, G. W. Murray, Alexander H. Kelley, Nancy Rice, H. E. Sears, P. Cook, W. H. Forrester, and M. W. James. Cora Stuart, assisted by Hallett Thompson and Walter Colligan, made a hit in The Fair Equestrienne. Lew Hawkins and the Three Westons found favor. The Cardownie Troupe, which seems to have shrunk somewhat, did some good dancing. Rae and Brosche were amusing in their Dutch act. Pierce and Egbert, Maxwell and Dudley, Lew Wells, Provo, Mabel Craig, and the stereopticon and kalatechnoscope were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—McIntyre and Heath in their excruciatingly funny Georgia Minstrels act kept the house in roars. They have no equals 'n their line. Sager Midgeley and little Gertie Carlisle presented their "kid" specialty, which is a gem in its way. The rapid-fire repartee of Fields and Ward met with a ready response, and they were frequently interrupted with loud laughter. Dorothy Neville repeated the big hit she made at the Palace a few weeks ago in her monologue, As It Happens. She has made a distinct success as a single entertainer. Max Unger's feats of strength; the sketch of Morrell and Evans, the work of Apollo on the wire; the banjo-playing of Peak and Keller; John T. Powers' gags; the dancing of Riley and Hughes; juggling by Holden; the Irishisms of Lacy and O'Brien, and the views on the kalatechnoscope and stereopticon were all more or less pleasing. Business was excellent.

MINER'S 125TH STREET.—Reilly and Wood's Big Show did a banner business here last week. The bill was up to the mark in quantity and quality. Sam, Kitty and Clara Morton (specially engaged) won the laurels without a doubt, and that is saying a good deal, for there were Pat Reilly in songs and dances and up to date charcoal caricature sketches; Johnston Brothers, whose bicycle act is the most daring and dashing seen here this season; Bessie Lamb and her colored boys and girls; Howe, Wall and Walters in their post office musical act; Wartemberg Brothers, the Mecker-Baker Trio, Frank D. Bryan, and Jennings and Alto.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Sapollo, the "clean burlesque" on Sapho, has become brighter with each performance, until it is now as funny as anything that has ever been done here. Whirl-I-Gig, the howling success, made the audiences hold their sides as usual, and the efforts of Lillian Russell, Bessie Clayton, Weber and Fields, Dailey, Ross, Kelly and Warfield aroused enthusiasm.

HURTIG AND SEAMON'S.—Clark Brothers' Royal Entertainers, with the Great Lafayette and Charles Dickson and company as extra features, played to packed houses all week. Lafayette, who is a big favorite here, manages to produce something new every time he comes around. His travesty on Ching Ling Foo from all outward appearances is good enough to be the real thing, and the comedy that goes with it brings down the house. Charles Dickson in A Pressing Matter, by Brandon Hurst, with the assistance of Elsie Esmond and a silent small boy, tells the story of a stage-struck girl who is taking lessons from an impecunious young man who was once an actor. They are both troubled somewhat with unconfessed love for each other, but a series of more or less humorous situations and incidents brings matters to a "happy ever after" finish. The best and most important comedy work is done when the tutor, who has sent his only suit to the tailor's to be pressed, is discovered by his pupil in his pajamas. The sketch was well received. O'Brien and Havel's act scored heavily. Tenley and Simond's Celtic humor got lots of applause, but why Simonds doesn't get a new song is a mystery. The Mignani Family, Emma Weston, Castellat and Hull, Coulter and Starr, and Charles H. Falke completed the bill.

SCHLEY.—Patrice, in A New Year's Dream, was well received. Charles T. Aldrich kept the audience in a mirthful condition for twenty minutes. Williams and Tucker, in Skinny's Finish, have evidently established themselves with the patrons here, to judge from their hearty reception. They are the first team to play a return engagement here since the opening. Emma Carus sang "I Couldn't Stand to See Ma Baby Lose," assisted by Gus Edwards from the gallery, to rousing encores. Adelaide Herrmann's dainty personality was seen to advantage in A Night in Japan. Gilbert and Goldie, McAvoy and May, the Quaker City Quartette, Frobel and Ruge, and Signor Sansone, assisted by Mlle. De Lilla, completed the very excellent bill.

KOSTER AND BIAL'S.—The Regatta Girl has been revised and "rebuilt" by W. H. Post, Clay M. Greene, A. J. Sloan, Fred Eustis, W. T. Terriss and Harry Fulton. In spite of the efforts of this aggregation of massive brains, the Regatta Girl will be replaced by an olio in a week or two. The ballet Progress will be retained, as it has made a decided hit.

The Burlesque Houses.

MINER'S BOWERY.—Harry Bryant's Australian Burlesquers played a profitable return date.

LONDON.—Rose Sydell's London Belles offered the bill seen a few weeks before at the Comique.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., returned to the West Side for a week.

OLYMPIC.—Little Egypt's Burlesquers diverted the uptowners last week.

COMIQUE.—The Gay Morning Glories company presented a good olio that included Bessie Taylor, John J. Black, assisted by Madaline Franks, Dryden and Leslie, Webb and Hassen, and Grant and Grant. Mlle. Charlmon's Reception opened the entertainment, and Helen's Fate; or, The Gold Bug's Cruise, introducing Terry McGovern in mild comedy and vicious bag-punching, closed it. Harry Walters, the Hebrew impersonator, did not appear in the olio owing to a severe throat complaint. His work in the closing burlesque was very commendable.

DEWEY.—The Bowery Burlesquers filled a profitable week and gave a pleasing entertainment. Excellent specialties were presented by Lewis and Elliott, Vinnie Henshaw, Farrell-Taylor Trio, the Livingston Family, Mlle. Delmore, Nettie Nelson, and Cohen and Gardner.

THEATRE ON FULTON STREET.

George Squire, who hails from Elizabeth, N. J., and is an ex-Assemblyman, has his eagle eye on the building at 144 Fulton Street, this city, which has for years been occupied by Currier's restaurant. He says he is negotiating for the property with a view to turning it into a vaudeville theatre.

Fulton Street is one of the busiest streets in New York, between 10 A.M. and 6 P.M. After the curfew hour it is almost as silent as a country graveyard. During the day it swarms with merchants, lawyers, clerks, typewriters and office boys, who all seem to be rushing about on very important business.

It is hard to see where the audiences would come from to make the place pay as a theatre. The business men are too busy and the chances are if they caught their employes patronizing a continuous theatre during business hours there would be many "bouncings" as a result. The dairy lunch rooms, with their soubrettish waitresses, are the only diversion allowed the big army of workers downtown, and the chances are that if Mr. Squire carries out his plan, he will be willing to let out the theatre as a cold storage warehouse after a few frosty weeks.

HELEN H. GARDNER'S SKETCH TRIED.

A new sketch, called His French Model, written by Helen H. Gardner, was given a trial performance at Keith's Union Square Theatre on Tuesday afternoon last. The characters are an artist and a girl friend of the artist's sister. She arrives unexpectedly, and finding a big box containing a French mannikin, decides to have a little fun. She removes the figure from the box and puts herself in its place. The artist lifts her out of the box and handles her for some time without discovering that she is a real, live woman. Of course, the idea is wildly improbable, but it serves as a foundation for fun making. The sketch is well written, but it needs to have a lot of comedy business put in before it will be sucessful in vaudeville. It should be played far more briskly than it was by Mr. and Mrs. Harries last week.

THE "HUMAN OSTRICH" HAS INDIGESTION.

Arthur Shutt, known as the "human ostrich," who makes a living in museums by eating all sorts of hardware, got a very bad attack of indigestion the other day and was forced to go to the Johns Hopkins Hospital, in Baltimore, for treatment. Professor William S. Halstead and his assistants laid Shutt on an operating table, and demonstrated the benefits of the "open door" policy by making an incision into his stomach to locate the cause of the dyspepsia. The professor removed a dog chain five yards long, a knife handle, several blades, a watch chain, an assortment of screws, tacks, nails, spoons, needles, bits of glass, wire, buttonhooks, and other articles not generally used as food. The operation was entirely successful, and when Shutt's wound heals up he will be able once more to astonish the yokels by his gastronomic ability.

ACTORS TO AMUSE STRIKERS.

The vaudeville performers who are affiliated with the Knights of Labor at last have an opportunity to show their brotherly and sisterly feeling for their fellow laborers. Last week a big strike in one of the cigar factories in New York threw 2,000 people out of work. The strikers spend their time at a hall, where reports of the progress of the strike are given out. As the time hangs heavily upon them, some wise cigar-maker suggested that they send a communication to the actors' branch of the union, asking that some performers be sent to the hall to liven things up. If the strike continues it is likely that a continuous performance will be established, so that the strikers may not suffer from ennui.

STOCK PLAYERS IN A SKETCH.

Hal Davis and Inez Macauley presented a new sketch by Will M. Cressy, called One Christmas Eve, at the Auditorium, Kansas City, on March 7, with great success. The press was unanimous in praise of sketch and players, and Manager Woodward received a number of requests to have the performance repeated. As Mr. Davis and Miss Macauley are going into vaudeville next season they decided not to present the sketch again until they open at one of the big vaudeville houses in New York, in September. The new piece runs twenty-three minutes, and it is said that eighty-tree legitimate laughs were counted during its presentation.

TONY PASTOR'S ANNIVERSARY.

Tony Pastor's Theatre was the scene of a big demonstration on Thursday evening last, when the veteran celebrated the thirty-sixth anniversary as a New York manager. The house was packed to suffocation and every one present seemed to be a personal friend of the "Grand Old Man" of the vaudevilles. When he appeared to do his turn the applause was of the kind heard only on occasions of great importance, and Mr. Pastor had to bow his thanks again and again, and wound up by making a witty speech. Immense floral tokens in great profusion were handed over the footlights, and it was altogether a red-letter night for Mr. Pastor.

A CHAT WITH CHARLES WARREN.

"Charlie" Warren, the genial and popular husband of Marguerite Fish, who landed in New York with his wife and son a few days ago, has been kept busy ever since his arrival shaking hands and renewing old acquaintances. He dropped into the MIRROR office on Saturday and chatted pleasantly of the experiences he and his wife have been through since they left New York nearly seven years ago.

"We left New York in July, 1893," said Mr. Warren, "and opened in London on August Bank Holiday. We were fortunate enough to find favor from the start, and we have played in London and the provinces ever since, except the time we spent on three different trips to South Africa. The music hall business in England is in a flourishing condition, and once a performer makes a hit he is sure of plenty of work. The mistake made by most Americans is that they do not condense their acts to meet the requirements of the English system. I was at Proctor's the other night, and noticed that nearly every act consumed twenty minutes. On the other side from six to ten minutes is the time allowed for you to go on and 'make good,' so you can see the advisability of cutting out all unnecessary padding."

"We had some novel and interesting experiences in South Africa," continued the comedian, in answer to a question. "On our first trip we went to Johannesburg to play at the Empire. That was in 1895, and the Jameson raid occurred directly after our arrival. The city was in a state of siege for several days and there was plenty of excitement. On our second trip we made a tour of the principal cities of South Africa and gave the natives their first glimpse of a cinematograph, which caused quite a sensation. On our third trip we took our own company, and visited places which were not on the map, playing in school-houses, barns, court houses and in hotel dining-rooms. We have frequently given our entertainment, using a large table as a stage. In one place we had to build a stage of soda-water boxes, which were covered with skins. Our troupe consisted of but six people, and we used to load the trunks and 'props' on a cape-cart and travel across the veldts from town to town. You can't imagine the dreary wastes those veldts are. There are no roads, no trees; nothing to look at but the stubby grass and the sky. I remember one day one of the wheels of our cart refused to turn, as the axle had become dry. The driver had no grease, and there we were, in the middle of a wilderness, stuck. 'Necessity is the mother of invention,' so we unpacked our trunks and got out all the vaseline and grease-paint we could find, and, after a hard struggle, managed to lubricate the machinery, so that we were enabled to reach our next stand."

"I understand you have a very bright boy," said the interviewer.

"Well, if you'll pardon a father's pride, I'll say yes," said Mr. Warren, with a laugh. "He seems to have inherited all his mother's talent, and people have been good enough to say he is a second Baby Benson. He is only ten years old, and has played important parts in three pantomimes already. If we can get permission you shall have a chance to judge of his work before we leave for England. We shall sail in a few weeks, as we have contracts on the other side, and in Australia, extending into 1902."

NEW CONEY ISLAND MUSIC HALL.

Edward Everett-Pidgeon, the effervescent press agent whose word paintings are marvelous creations, is now engaged in letting the public know that Henderson's New Music Hall in Coney Island will be thrown open on April 2. Mr. Pidgeon's preliminary announcement states that the new place will be the largest and handsomest fire proof amusement place in Greater New York—which, he modestly adds, means America. The building covers an entire city square and cost $100,000. Mr. Pidgeon states that the entertainment will be a clean and highly moral continuous performance.

BARROWS RETURNS EAST.

James O. Barrows, who has recently returned from the West after meeting with unqualified success everywhere he appeared in his dramatic comedy, Tactics, has booked his season solid with the exception of three weeks, until next August. At nearly every point Mr. Barrows has been offered return dates, and he will probably play the Western vaudeville circuits next Fall. He has two new sketches which he will exploit the coming season. Both of them are said to be fully as valuable from a dramatic standpoint as the one in which he has this season achieved such a distinct success.

MAURICE FARKOA AT KEITH'S.

Maurice Farkoa, the celebrated London entertainer, who has heretofore catered solely to the upper circles of society, will make his vaudeville debut at Keith's Union Square Theatre on April 2. He will present a monologue, consisting of songs and stories which have been received with favor by the "400" of New York and the nobility and gentry of England. Mr. Farkoa has had the distinction of appearing three times before the Prince of Wales. Emanuel Warner is looking after Mr. Farkoa's bookings.

MASON MITCHELL INJURED.

Mason Mitchell, the actor rough rider, was seriously injured on Tuesday last. While trying to light a gas stove in his apartments it exploded and he was burned severely about the head and shoulders. It is possible that he may lose the sight of his right eye. He is confined to bed and will not be about again for many weeks.

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—GEO. P. GOODALE, in *Detroit Free Press*, Jan. 19.

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Mar. 26, Olympic, Chicago.
Apl. 2 Hopkins', Chicago.
" 9, Haymarket, Chicago.
Apl. 16, Opera House, Chicago.
" 23, Wonderland, Detroit.
" 30, Shea's, Buffalo.
May 7, Shea's, Toronto.

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KEITH CIRCUIT TO BE EXTENDED.

E. F. Albee, the right-hand man of B. F. Keith, was interviewed yesterday by a MIRROR man, concerning the rumor that Mr. Keith intends to extend his operations.

Mr. Albee said: "We have been working quietly for a long time on elaborate plans for enlarging the circuit, but as Mr. Keith does not believe in any preliminary blowing of trumpets, he did not wish to make any announcements until he had his plans completed. I will say now, however, that the circuit will be enlarged, and we shall have not less than three new houses under our management. They will be in cities near New York. We shall not touch Washington or Chicago, as we have made arrangements with managers in those cities to book in conjunction with us. Mr. Keith will erect a magnificent new house in Philadelphia, where he has secured a splendid location. He has always shown great foresight in choosing locations for his theatres, and part of his success has been due to this fact. He has been offered dozens of theatres in different cities, but refused them, because the locations did not suit him.

"Mr. Keith believes in the 'slow but sure' policy, and all the recent flurries have not hurried him or worried him in the least. All of the houses on the circuit are doing a better business than ever before in their histories. The Keith trade-mark has established itself firmly in the confidence of the public, and Mr. Keith expects to retain that confidence, which has been gained by giving big value for a moderate outlay. One or two of the new houses will be opened next Fall. The full details will be published as soon as the negotiations now under way are completed."

HASHIM'S PLANS.

Robert Grau, in speaking of the plans of A. A. Hashim yesterday, said: "Mr. Hashim expects to have control of a circuit of ten houses next season. He has taken the Academy of Music in Washington, and will either lease or make arrangements for other houses to complete the circuit. The Park in Philadelphia will be run as a first-class stock theatre. By the way, you might mention that I am going to Boston to do the advance work for the opening of the vaudeville season at the Boston Theatre. I haven't done anything of the kind in some time and expect to be kept pretty busy 'promoting publicity.'"

VAUDEVILLE JOTTINGS.

Last week in Baltimore the attractions were Ching Ling Foo at the Auditorium and Fred Irwin's Majestic Burlesquers at Kernan's Monumental.

Anna Raynor and J. J. Cluxton are booked over the Orpheum Circuit in a new sketch, Wanted, a Coon Quartette.

La Liska will sail for Europe this week to recuperate.

Rose Crouch is going to appear in vaudeville, offering her doll specialty.

Mlle. Azara, after playing out to the Pacific Coast, will go to Paris to appear there during the Exposition.

It goes without saying that the testimonial to Manager Wellington, of the Bijou, Washington, which will be given Sunday night, April 8, will afford one of the best programmes ever offered on the stage of a "smoking" house. Manager Wellington changed the date at the solicitation of out of town friends, who desire to attend the benefit, but could not reach Washington from the South and West as early as April 1. Many of them who are sojourning in Jacksonville, Tampa, New Orleans, San Antonio, and Hot Springs, Ark., have telegraphed for tickets. All the leading vaudeville performers around Washington at the time will appear, and a special car will be required to bring the volunteers from New York, Philadelphia, and Baltimore. It will probably be the biggest vaudeville performance ever given south of New York.

Fred P. Russell, of Diamond Brothers' Minstrels, was called to his home, 60 Clark Street, Brooklyn, N. Y., by the sudden death of his father, S. P. Russell, of apoplexy, on March 15.

Hodgkins and Leith are meeting with success in their one-act comedy, Seth Haskins' Courtin'. They played the Grand Opera House, Philadelphia, recently and have some good bookings ahead. While in Philadelphia Mr. Hodgkins was presented with an Elk watch charm by Billy Clifford, of Clifford and Huth. The charm is a special design and is a beautiful piece of workmanship.

J. Gaffney Brown, late of Brown, Harrison and Brown, and Eph P. Casper opened successfully at the Atlantic Garden, Cleveland, O., March 11. They have Fall River and Gloucester, Mass., to follow.

Baby Florida, formerly with the Jack and the Beanstalk co., will appear in vaudeville next season, supported by Frederick H. and Minnie A. Wilson. She will be featured in the thirty-minute sketch, Morning, Noon and Night.

Her Imaginary Husband is the title of a new comedy that Ida and May M. Ward have written for Kathryn Osterman. The leading part, Grace Joyful, will give Miss Osterman an opportunity for excellent comedy work.

Jolly Pierrot, the fantastical comedy by Ida C. Ward, will be a feature of Francis Jones' repertoire next season.

Josephine Gasman and her baby pickaninnies are a big hit with Fulgora's Stars.

Owing to the influx of so many teams into vaudeville who are known as "Mr. and Mrs.," Mark Murphy is thinking seriously of programming himself and his wife in future as "Mrs. Murphy and her husband, Mark."

Aimee, the dancer, has closed a four weeks' engagement over the Castle circuit and opens April 2 at Hyde and Behman's, Brooklyn. Tony Pastor's and the Howard and Shea circuits will follow. She has added new drapery and new light effects to her act.

King Kollins, the original Kollins of Polk and Kollins, of banjo fame, has joined hands with James L. Newhouse, of Palmer Cox's Brownies co. They made their appearance at the Orpheum, in Kansas City, last week.

Dorothy Humbert of Humbert and Hepworth, who has been seriously ill with pneumonia, is now convalescent, and will be ready to resume work in a few days.

C. Harry Kittredge withdrew from The Telephone Girl last week, and returned to this city. He was at once engaged to play David in Richard Carle's burlesque, Way Up East.

Julia Kingsley produced at Springfield, Mass., last week, her new farcical sketch, Her Uncle's Niece, an adaptation by Nelson Lewis. The act proved successful and will soon be seen in New York. Miss Kingsley is supported by Nelson Lewis, and May Williams.

Turner's Pickaninnies and Pauline Moran are making a big hit on the Orpheum circuit.

Henry S. Butch, proprietor of a cafe in Schenectady, N. Y., will open a vaudeville house in that city on April 9, to be known as the Alhambra. The new hall will be 108 feet deep and 30 feet wide, with a seating capacity of 500. The stage will be 21x30. The scenery is now being made by William Collins, of the Empire Theatre, Albany. The opening attractions will include Allard and Grant, John R. and Lillian Hoovers, and others.

Daniel Sutherland, the boy elocutionist, made a hit reciting "Christmas Day in the Workhouse," on March 19, at Harlem Lyceum.

Zelma Rawlston is booked in Cleveland, and on the Keith and Orpheum circuits. She will be seen next Summer at the New York Theatre Roof Garden.

Fred Niblo continues to "make good" with the Behman Show. His bright, breezy methods are highly praised by discriminating critics everywhere.

George Mooser is now the business manager of Fischer's Concert Hall in San Francisco.

The Vanity Fair co. is now on its return Western trip and is everywhere more than duplicating its successful tour during the early part of the season. New features have been added, the latest being pictures of the McGovern-Dixon fight and scenes of the Anglo-Boer war. The business at Williams' Academy, Pittsburg, week before last was enormous, and Columbus and Dayton also turned out well. An accident occurred to one of the Rio Brothers on March 18 in Louisville. While adjusting their apparatus the cross bar fell on his head cutting it badly, just before the matinee. He pluckily went on, and they gave their act in its entirety. The co. opened in Louisville to capacity at both performances, and business kept up the entire week, in spite of cold weather.

Charles Silke, late leading support of Beatrice Moreland, will shortly be seen in a sketch in vaudeville in partnership with a well known favorite. They have several sketches now in preparation.

Kathryn Swan, of the Dickson and Mustard Humpty Dumpty co., while in Toronto, Canada, was honored by having J. M. Gould dedicate his latest ballad to her, and she sang it, making an instantaneous hit. It is entitled "I Love You, Yes, I Do." Mr. Gould was so pleased with Miss Swan's success that he is now engaged on another song for her. This is Miss Swan's first engagement outside of operatic work. She is figuring on entering the vaudeville field after her present engagement, which is a very pleasant one.

The Funnyisms of Humpty Dumpty; or, The Good Fairy Protecto is the name James R. Adams, the well-known clown, has chosen for his latest fairy trick pantomime, that he expects to produce next season with a large co. A well known capitalist of Toronto has made Mr. Adams an offer, and if arrangements are settled satisfactorily, the season will open early in September. The co. will carry special scenery and effects, also a ballet. At present Mr. Adams is with Dickson and Mustard's Humpty Dumpty co. as stage-manager, and is doing his stilt specialty with great success. He is also playing the part of harlequin on account of an accident to Mr. Smith in Toledo.

Kathryn Osterman, whose work in vaudeville has placed her in the very front rank in this line of stage work, has made one of the most pronounced hits ever scored on the Orpheum circuit. The San Francisco and Los Angeles papers devoted as much space to comments on her as they customarily give to attractions at the legitimate houses, and were universal in their praise. Miss Osterman closed in Los Angeles last Saturday night and jumped direct to New York. She will open at Hyde and Behman's April 9.

The friends of little Elfie Fay are delighted with the phenomenal hit she has made in Mam'selle 'Awkins.

The Sohlkes, with their little "picka," were made a big feature in Colonel Hopkins' production of Sapho in St. Louis last week. They were introduced in the ball-room scene and received four calls every night. Mr. Sohlke has received his copyright certificate from Washington for his original act.

Frey and Fields are playing a return engagement on the Keith circuit.

Mr. and Mrs. Jimmie Barry are booked solid to July 28. They have lost only four weeks since July 3, 1899, and are very proud of their record. Mr. Barry says that five of the most profitable weeks they have played this season were secured through their advertisement in THE MIRROR. The Barrys will rest during the month of August, and will open with the Burke and Chase Vaudeville co. on Sept. 10.

Herbert Cawthorne's coon song, "Dat Coon's Got a Soft Spot for Me," is increasing in popularity daily.

The Regatta Girl and the ballet Progress are continued at Koster and Bial's this week.

V. V. Voss has joined hands with J. J. Gaffney Brown, late of Brown, Harrison and Brown, using the team name of Brown and Casper.

Charles Leonard Fletcher, after his serious illness in Bellevue Hospital, has so far recovered that he has resumed his vaudeville engagements and is presenting his new sketch, A Bank Actor, at Miner's 125th Street Theatre this week.

Edgar Atchison-Ely appeared on March 7 at a very "swell" concert in Watford, England, given under distinguished patronage for the endowment of a bed for wounded soldiers.

Howard Truesdell will try a new sketch called The First Time, by Juliet Wilbor Tompkins, at Pastor's on Thursday afternoon, March 29.

Mrs. Dave Reed, of the Seven Reed Birds, is very ill at her home in this city with bronchitis and grip. She was unable to appear at Tony Pastor's Theatre after Wednesday last, consequently the quartette and Master Freddie filled the remainder of the week with specialties.

Joseph Hart and Carrie Demar repeated their Providence hit in Mr. Hart's new skit, A Close Call, at Keith's, Boston, last week.

Bob Manchester's Cracker Jacks co. has been uniformly successful since their opening in Buffalo on Sept. 11. The co. has played return engagements in Lynn, Lowell, Manchester, and other New England cities, and has met with warm approval everywhere. Mr. Manchester prides himself on the clean character of his entertainment. The Sousa Girls and The Drummer's Paradise are the burlesques which have made big hits. The season will close late in May, when the busy manager will begin elaborate preparations for next season.

Arnold Reeves appeared in vaudeville last week, supporting Cora Stewart in The Fair Equestrienne at Proctor's Palace.

Vevie Nobriga, with Miner and Van's Bohemian Burlesquers, is featuring Smith and Keiser's latest song, "My Moonbeam Babe." She uses special light effects and the full chorus of girls on the refrain. Sung in her inimitable style, it is a great success.

Frank Whitman, the dancing violinist, has just closed a successful three weeks of clubs and Sunday evening concerts, and is playing this week at Keith's Theatre, Boston.

Sara Ordilar, who was arrested nearly two years ago, for doing a disrobing act at Miner's Bowery Theatre and who pleaded guilty, had her sentence suspended by Justice Ceowing last week. The indictment against W. S. Clark was dismissed.

Ulrich Winters, doorkeeper of the Harlem Parlor Theatre, was arrested last week by an agent of the Gerry Society for admitting boys under sixteen into the theatre.

Wesley Jukes, whose death in Chicago was recorded in last week's MIRROR, was the inventor of the steam calliope. He is also said to have invented the automatic chess player.

The employes of Koster and Bial's will give a masquerade ball at Lyric Hall on Friday evening, March 30.

Blanche Sherwood has replaced Attalie Claire in The Regatta Girl at Koster and Bial's.

Lillian Tyson-Jermon, the sister of the clever little Tyson Sisters, will probably return to the stage next season. The Tyson Sisters have been meeting with great success this season and have received some very favorable press notices.

State Senator Timothy D. Sullivan, who is interested in the Dewey and Schley theatres, was presented with a diamond studded badge by the Fraternal Order of Eagles, at the benefit given the order on Sunday evening last. Mr. Sullivan is Worthy President of the Eagles.

It is rumored that Rollin H. Allin, of the Castle Square Theatre, Boston, has bought the old Boston Music Hall and will run it as a vaudeville house.

Camille D'Arville has complimented Horwitz and Bowers upon their song, "Walt," which she is introducing at Keith's with great success.

May E. Abbey has closed with Charles Leonard Fletcher.

George A. Nichols, of the Sis Hopkins co., writes THE MIRROR that the report of his marriage to Edna Mitchell is without foundation. Mr. Nichols also states that there was no basis whatever even for a rumor concerning the affair.

Wright Huntington, leading man of the Woodward Stock co., will shortly sever his connection with that organization and return to vaudeville. He recently purchased a new sketch from the pen of C. Walcot Russell, entitled The Lady or the Chigre, which he will try out before the season closes. The difference in salary between a well-paid leading man and a vaudeville star is not so great, lost time and other expenses considered, according to Mr. Huntington, but the difference in labor, study and courtesies received is unquestionably in favor of vaudeville.

Gray B. Towler, Helen MacGregor, and Marion Clifton, now with The Gunner's Mate, will shortly make their debuts in vaudeville in a playlet by Willard Holcomb, entitled Actions Speak Louder than Words. Mr. Holcomb has recently completed a one-act burlesque called Parthingomar.

William Josh Daly, of James H. Phipps' forces, has been appointed manager of the Lion Palace Roof-Garden and Auditorium.

Margaret Scott, "The Dusky Gerster," and Williamson and Stone have been booked by James H. Phipps over the Orpheum circuit.

Beatrice Moreland has engaged passage for England on April 5. She will spend several months traveling abroad for recreation.

Little Elsie, the clever child impersonator, is appearing at Keith's Theatre, Providence, this week. The Grand Opera House, Washington, is to follow. Her act is making good everywhere.

Frank Cushman, "the progressive minstrel," who has had several flattering offers to return to minstrelsy next season, has not accepted any, as he intends to continue in vaudeville. His songs, "Pliny" and "Babe, You're the Only One," have scored hits.

VAUDEVILLE PERFORMERS' DATES.

Allen, Phyllis—Proctor's, N. Y., 26-31.
Albini, Herbert—Olympic, Chicago, 26-31.
Adams, Capt.—Cook O. H., Rochester, 26-31.
Allman, Dan—Cook O. H., Rochester, 26-31.
Austin, Geo.—Columbia, St. Louis, 26-31.
Arvello, Columbia, St. Louis, 26-31.
Almont and Dumont—Haymarket, Chicago, 26-31.
Armstrong and Cassidy—Chicago O. H., 26-31.
Americus Comedy Four—Bijou, Richmond, 26-31.
Apollo—Leland, Albany, 26-21.
Aimee, Mlle.—H. and B., Brooklyn, April 2-7.
Burkhart, Lillian—Olympic, Chicago, 26-31, Haymarket, Chicago, April 2-7.
Bachelor Club—Burt's, Toledo, O., 26-31.
Burnham, Sophie—Wonderland, Detroit, 26-31, Empire, Cleveland, April 2-7.
Bates, W. E.—Keith's, Prov., 26-31.
Barrows, Lancaster and Co.—Keith's, Phila., 26-31.
Bush, Frank—Haymarket Chicago, 26-31.
Blocksom and Burns—Miner's, Harlem, N. Y., 26-31.
Bockwell—Brooklyn Music Hall 26-31.
Barrett and Learned—Pastor's, N. Y., 26-31.
Barnes and Sisson—Keith's, N. Y., 26-31.
Byron and Langdon—Keith's, Boston, 26-31.
Bettis, George—Novelty, Brooklyn, 26-31.
Butler, Etta—H. and B., Brooklyn, 26-31.
Branigan, Bob—Haymarket, Chicago, 26-31.
Bright Brothers—Cook O. H., Rochester, 26-31.
Baker, Pete—Columbia, St. Louis, 26-31.
Belmont and Weston—Columbia, St. Louis, 26-31.
Cawthorne and Forrester—Cook O. H., Rochester, 26-31.
Clifford and Huth—Schley, N. Y., 26-31.
Condit and Morey—Miner's, 125th St., N. Y., April 2-7.
Carroll, Johnny—Chicago O. H., 26-31.
Craig, Mabel—Pastor's, N. Y., 26-31.
Corris, The—Haymarket, Chicago, 26-31.
Cook and Sonora—Pastor's, N. Y., 26-31.
Craig and McDonald—Pastor's, N. Y., 26-31.
Canella Sisters—Keith's, N. Y., 26-31.
Caron and Herbert—Proctor's, N. Y., 26-31.
Clemart, W. H.—Proctor's, N. Y., 26-31.
Campbell and Canfield—Proctor's, N. Y., 26-31.
Carlisle, Prof.—G. O. H., Phila., 26-31.
Curran, Frances—G. O. H., Phila., 26-31.
Colling, Joe—Keith's, Boston, 26-31.
Carmen Sisters—Boston Theatre, Boston, April 2-7.
Conkley and Husted—Novelty, Brooklyn, 26-31.
Carrington—Brooklyn Music Hall, Brooklyn, 26-31.
Courthoui, Jessie—Olympic, Chicago, 26-31.
Cressy and Dane—Miner's, 125th St., Harlem, N. Y., 26-31, Novelty, Brooklyn, April 2-7.
Delsartos, The—Keith's, N. Y., 26-31.
Dressler, Marie—G. O. H., Phila., 26-31, Boston Theatre, Boston, April 2-7.
Deveaux and Deveaux—G. O. H., Phila., 26-31.
Dawsons, Four—New Grand, Washn., 26-31.
Deaves, The—Brooklyn Music Hall, 26-31.
Dean and Jose—Columbia, St. Louis, 26-31.
Delmore and Wilson—Park, Worcester, 26-31.
Dorenda and Breen—Shea's, Buffalo, 26-31, Shea's, Toronto, April 2-7.
Dervalto, Leo—Keith's, Phila., 26-31.
Drew, Dorothy—Chicago O. H., 26-31, Olympic, Chicago April 2-7.
De Rue—Keith's, Prov., 26-31.
DOLAN AND LENHARR—Leland, Albany, 26-31, Bijou, Jersey City, April 2-7.
De Witt and Burns—Orpheum, Kansas City, 26-31, Omaha, April 1-7.
Dandy, Jess—G. O. H., Phila., 26-31, Cook O. H., Rochester, April 2-7.
Donovans, The—Chicago O. H., 26-31.
De Greaux—Keith's, Boston, 26-31.
D'Arville, Camille—Keith's, N. Y. 19-31.
Day, Geo. W.—Olympic, Chicago 26-31.
Darrow, Mr. and Mrs. Stuart—Oswego, N. Y., 26-31.
Dixon, Bowers and Dixon—Keith's, Prov., 26-31.
Downs, T. Nelson—Wintergarten, Berlin.
Emmons, Emerson and Emmons—Boston, Theatre, Boston, April 2-7.
Ellsworth and Burt—Orpheum, Kansas City, 25-31.
Emmy, Madame—Keith's, Phila., 26-31.
Evans, Lizzie, and Co.—Shea's, Toronto, 26-31.
ELINORE SISTERS—Empire, Cleveland, 26-31, Shea's, Buffalo, April 2-7.
Elsie, Little—Keith's Prov., 26-31.
Eldridge, Press—Pastor's, N. Y., 26-31, Harlem Music Hall, April 2-7.
English's, The—Olympic, Chicago, 26-31.
Eldred, Gordon—Savoy, Lowell, Mass., 26-31.
Fields and Ward—Palace, N. Y., 26-31, H. and B., Brooklyn, April 2-7.
Filson and Erroll—Keith's, Prov., 19-31.
Fisher, Mr. and Mrs. Perkins D.—Empire, Cleveland, 26-31, Burt's, Toledo, April 2-7.
Flatt and Sutherland—Chicago O. H., 26-31.

JOSEPH HART AND CARRIE DE MAR
Keith's, Boston, March 19-31.

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Foreman and West—Cook O. H., Rochester, April 2-7.
Frey and Fields—Keith's, Prov., 26-31.
Ferguson, Marguerite—Olympic, Chicago, 26-31.
Forest Bros.—Keith's, N. Y., 26-31.
Felix and Barry—G. O. H., Phila., 26-31.
Farlando—G. O. H., Phila., 26-31.
Fox, Della—Boston Theatre, Boston, April 2-7.
Fish and Quigg—Boston Theatre, Boston, April 2-7.
Frederick Bros.—Novelty, Brooklyn, 26-31.
Flood Bros.—H. and B., Brooklyn, 26-31.
French, Fanny—Haymarket, Chicago, 26-31.
Florence Troupe—Columbia, St. Louis, 26-31.
Ferguson and Snyder, Columbia, St. Louis, 26-31.
Fougere—Shea's Theatre, Buffalo, 26-31.
Gassman, Josephine—Keith's, N. Y., 26-31.
Goldin—New Grand, Washn., 26-31.
Gilson, Lottie—H. and B., Brooklyn, 26-31.
Garnellas, The—Olympic, Chicago, 26-31.
Gennaro and Theol—Keith's, Phila., 26-31.
Genaro and Bailey—Shea's, Buffalo, 26-31, Shea's, Toronto, April 2-7.
Glenroy, James R.—H. and B., Brooklyn, 26-31.
Garrisons, The—England—Indefinite.
Gardner, Georgia, and Co.—Moore's, Detroit, 26-31, Cook O. H., Rochester, April 2-7.
Graham, Carrie—Bijou, Jersey City, April 2-7.
Gaylor, Mr. and Mrs. Jas. G.—Empire, Cleveland, 26-31.
Grapewin and Chance—Keith's, Boston, 26-31.
Hurd, Fred—Keith's, N. Y., 26-31.
Haight and Dean—Keith's, N. Y., 26-31.
Hartsell and Abbott—Palace, N. Y., 26-31.
Harvey, Josephine—Proctor's, N. Y., 26-31.
Hall and Staley—Boston Theatre, Boston, April 2-7.
Holland and Galpin—Brooklyn Music Hall, 26-31.
Holmes, Polly—Leland, Albany, 26-31.
Howard, Prof.—Columbia, St. Louis, 26-31.
Holmes and Waldron—Columbia, St. Louis, 26-31.
Haynes, Gertrude—Worcester, Mass., 26-31, Springfield, Mass., April 2-7.
Hall, Artie—Pastor's, N. Y., 26-31.
Hawaiian Queens—Wonderland, Detroit, 26-31, Star, Cleveland, April 2-7.
Hanson and Nelson—Cook O. H., Rochester, 26-31, G. O. H., Wash., April 2-7.
Hawkins, Lew—G. O. H., Phila., 26-31.
Halliday and Ward—Columbia, St. Louis, 26-31, Orpheum, Kansas City, April 2-7.
Hart and De Mar—Keith's, Boston, 19-31.
HERRMANN, ADELAIDE.—H. and B., Brooklyn, 26-31.
Harrigan—Keith's, Boston, 26-31.
Hart, Annie—Miner's, Harlem, N. Y., 26-31.
Haiden—Palace, N. Y., 26-31.
Higgins and Leslie—Chicago O. H., 26-31.
Holt, Alfred—Haymarket, Chicago, 26-31.
Haines and Pettingill—Haymarket, Chicago, 26-31.
Hoey, May—Olympic, Chicago, 26-31.
Irwin and Hawley—Chicago O. H., 26-31.
Jacksons, The—H. and B., Brooklyn, 26-31.
Kasten, Doey and Kasten—Pastor's, N. Y., 26-31.
Kreisel, Prof.—New Grand, Washn., 26-31.
Klein and Clifton—Keith's, Boston, 26-31.
Kings, Two—Chicago O. H., 26-31.
KELLY AND MASON—Novelty, Brooklyn, 26-31.
Keller, Jules—Palace, N. Y., 26-31.
Kendall, Ezra—Novelty, Brooklyn, 26-31.
Loftus, Cissie—New Grand, Washn., 26-31.
Lafayette—Boston Theatre, Boston, April 2-7.
Lane, Mary—Olympic, Chicago, 26-31.
Langfords, The—Olympic, Chicago, 26-31.
Levison, Henry—Chicago O. H., 26-31.
Levinos, The—Columbia, St. Louis, 26-31.
Lund, Baby—Shea's, Buffalo, 26-31.
Lamell, Edward—Keith's, Phila., 26-31.
Latell, Ed—Brooklyn Music Hall, 26-31.
Lieb, Sterie and Lieb—Keith's, Phila., 26-31.
Lavender and Thompson—Cook O. H., Rochester 26-31.
Linton and McIntyre—G. O. H., Phila., 26-31, Palace, N. Y., April 2-7.
Lovenberg Sisters—Chicago O. H., 26-31.
Lacy, Harry, and Co.—Keith's, Boston, 26-31.
McAvoy and May—Brooklyn Music Hall, Brooklyn, 26-31.
McBride and Goodrich—Columbia, St. Louis, 26-31.
Mortons, Three—New Grand, Washn., 26-31.
McIntyre and Heath—Palace, N. Y., 26-31.
Morell and Evans—Palace, N. Y., 26-31.
Medway, J. C.—Keith's, Phila., 26-31.
Merritt and Murdock—Haymarket, Chicago, 26-31.
Marshall, Edna Bassett—Haymarket, Chicago, 26-31, Chicago O. H., April 2-7.
Murray Bros.—New Grand, Washn., 26-31.
Marsh and Sartella—Shea's, Buffalo, 26-31, Shea's, Toronto, April 2-7.
Maxwell and Simpson—Keith's, Prov., 26-31.
MURPHY, MR. AND MRS. MARK.—Brooklyn Music Hall, 26-31, Poli's, N. H., April 2-7.
Marde—Keith's, Prov., 26-31.
Midgeley and Carlisle—Palace, N. Y., 26-31.
Mosher Bros.—Keith's, Prov., 26-31.
Manns, The—Pastor's, N. Y., 26-31.
Mansfield, Gertrude—Shea's, Buffalo, April 2-7.
Maginleys, The—Keith's, N. Y., 26-31.
Mack, Tom—Proctor's, N. Y., 26-31.
Mason and Francis—New Grand, Washn., 26-31.
Mazziotta—Keith's, Boston, 26-31.
Markey and Stewart—Keith's, Boston, 26-31.
Morgan and Otto—Boston Theatre, Boston, April 2-7.
Morton, James J.—Shea's, Buffalo, 26-31.
Montrose Bros.—Shea's, Buffalo, 26-31.
Newsboys' Quintet—Keith's, Boston, 26-31.
Nevaros, Three—Novelty, Brooklyn, 26-31.
Nawns, The—Olympic, Chicago, 26-31.
NIBLO, FRED—Heuck's, Cincinnati, O., 26-31, Columbia, St. Louis, April 2-7.
Nelson and Milledge—Keith's, Phila., 26-31.
Newman, Joseph—Keith's, N. Y., 26-31, Keith's, Phila., April 2-7.
Nobles, The—Chicago O. H., 26-31.
ONRI, ADELE PURVIS—Olympic, Chicago, 26-31.
O'Brien and Havel—Keith's, Boston, 26-31.
Original Big Four—H. and B., Brooklyn, 26-31.
Orloff and Hale—Leland, Albany, 26-31.
Proto, Mlle.—Orpheum, Omaha, April 1-7.
Parker, Flora—Brooklyn Music Hall, 26-31.
Princes, Four—Haymarket, Chicago, 26-31.
Passparts, The—Orpheum, Omaha, April 1-7.
Powers, John T.—Palace, N. Y., 26-31.
Pitrot—Orpheum, Kansas City, 26-31.
Pascatel—Proctor's, N. Y., 26-31.
Polos, Three—Boston Theatre, Boston, April 2-7.
Pertellos, The—Youngstown, Pa., 26-31, Jamestown, N. Y., April 2-7.
Quaker City Quartette—Keith's, Phila., 26-31.
Ryan and Richfield—Shea's, Buffalo, 26-31.
Rae and Broache—Proctor's, N. Y., 26-31.
Riley and Hughes—Palace, N. Y., 26-31.
Rixfords, The—Keith's, Boston, 26-31.
Rossley and Rostelle—Haymarket, Chicago, 26-31.
Redding, Francesca—Proctor's, N. Y., 26-31, Palace, N. Y., April 2-7.
Renay Sisters—Keith's, Phila., 26-31.
Rovie, Mr. and Mrs. E. M.—Keith's, Prov., 26-31, New Grand, Washn., April 2-7.
Robyns, Mr. and Mrs. W.—Harlem Music Hall 26-31, Leland, Albany, April 2-7.
Robbins, A. D.—Keith's, Boston, 26-31.
Rose, Julian—Chicago O. H., 26-31.
Rexino Bros.—Haymarket, Chicago, 26-31.
Rebuna, Harry—Gilmore, Springfield, 26-31.
Stephens and Taylor—G. O. H., Phila., 26-31, Bijou, Jersey City, April 2-7.
Stanley and Wilson—Pastor's, N. Y., 26-31.
Stebbins, Si—Pastor's, N. Y., 26-31.
Sidman, Mr. and Mrs. Arthur—Keith's, N. Y., 26-31.
Smith and Cook—Palace, N. Y., 26-31.
Stuart Sisters—G. O. H., Phila., 26-31.
Stine and Evans—Leland, Albany, 26-31.
Silvers, The—Columbia, St. Louis, 26-31.
Silvern and Emerie—Pastor's, N. Y., 26-31.
Snyder and Buckley—Sunderland, Wales, 26-31, Blackburn, England, April 2-7, Plymouth, Eng., 9-15.
Solaret—Keith's Phila., 19-31.
Sansone and Delila—Novelty, Brooklyn, 26-31.
Smith and Fuller—H. and B., Brooklyn, 26-31.
Silver and Sparks—Chicago O. H., 26-31.
Stanton, Walter—Haymarket, Chicago, 26-31.
Starr, John—Haymarket, Chicago, 26-31.
Stanton, Hugh and Co.—Bijou, Richmond, 26-31, H. and B., Brooklyn, 26-31.
Tanakes, The—Olympic, Chicago, 26-31.
Thornton, James, Boston Theatre, Boston, April 2-7.
Thornton, Bonnie—Boston Theatre, Boston, April 2-7.
Tobins, Musical—Shea's, Buffalo, 26-31, Shea's, Toronto, April 2-7.
Turner's Pickaninnies and Pauline Moran—Empire, Cleveland, April 2-7.
Titus, Lydia Yeamans—Keith's, Phila., 26-31.
Thorne and Carleton—Schley, N. Y., 26-31.
Thomson, Harry—Brooklyn Music Hall, 26-31.
Thompson and Johnson—Olympic, Chicago, 26-31.
Tiddlewinks and Dugan—Leland, Albany, 26-31.
Tyson Sisters—Poli's, New Haven, April 2-7.
Vance, Clarice—Keith's, Boston, 19-31.
WILDER, MARSHALL P.—H. and B., Brooklyn, 26-31.
Wilson, Knox—Leland, Albany, 26-31.
Western, Lillie—Cook O. H., Rochester, 26-31.
Whitman, Frank—Keith's, Boston, 26-31.
Wood and Shepard—Palace, Hansa Theatre, Hamburg, Germany, 1-31.
Willett and Thorne—Empire, Cleveland, 26-31, Shea's, Toronto, April 9-14.
Whindom, W. H., Quintette—Chicago O. H., 26-31.
Westons, Three—Leland, Albany, N. Y., 26-31.
Ward and Curran—Olympic, Chicago, 26-31.
Winters, The—Pastor's, N. Y., 26-31.
Wilbur, Caryl—Shea's Buffalo, April 2-7.
West and Williams—Keith's, N. Y., 26-31.
Wyane, Celeste—Palace, N. Y., 26-31.
Williamson and Stone—Proctor's, N. Y., 26-31.
Whitbeck, Jane—Proctor's, N. Y., 26-31.
Wilson and Leicester—Palace, N. Y., 26-31.
Waters, Nellie—Keith's, Phila., 26-31.
Williams, Gus—Boston Theatre, Boston, April 2-7.
Young America Quintette—Novelty, Brooklyn, 26-31.

LOST IN THE DESERT.

Gus Hill announces still another attraction, Lost in the Desert, a play on original lines, in which will be shown a simulation of a storm in the desert, the burning of a ship, a fight for life on a raft, an escape on a camel, a mechanical racing effect, a race for life on a runaway horse, and a rescue by a mounted Arab, and a human "ladder of life" by fifteen Arabs. Mr. Hill is one of the busiest managers in America, and he announces novelties with startling frequency.

MATTERS OF FACT.

Alma Chester's business in Harrisburg last week was very large. Twenty-four people will comprise her company next season, with three vaudeville acts. J. H. Shepard has completed a new play for Miss Chester.

Vivian Townsend has made a pronounced success as Cissy, the lead in What Happened to Jones, which she is playing this week at the Grand Opera House.

Alice Irving has received strong notices for her work as leading woman with The Cherry Pickers company. She has not decided as to her plans for next season, although she has received several desirable offers.

J. J. Salvie is now leading the orchestra at Lothrop's Opera House, Worcester, Mass.

The Warner Comedy co. is said to have enjoyed a highly successful season and is booked up to late into the Summer. Cora Warner is a feature with her illusion dance. The roster is as follows: Ben R. Warner, proprietor and manager; Cora Warner, Alice Hamilton, Mattie Burgess, Minnie Hoffman, Francis Owens, J. A. Ellis, F. V. Mershon, Robert Burgess, Harry Ross, Walter Warner, advance representative.

Howard and Doyle, of Chicago, have just issued a "Descriptive List of Plays," a paper-covered volume which contains information about manuscripts and royalties, lists of plays alphabetically arranged, with number of persons required in each cast, a description of the scenery, short sketches of plots, and much other information, including the copyright laws, notes to managers etc. The next issue of the list will appear in July, corrected and enlarged. The price of the publication is 25 cents.

Fanny Rice and her company are said to be meeting with unqualified success in the Northwest in a repertoire of one-act plays, most of which were the property of the late Rosina Vokes. Miss Rice is peculiarly adapted to this style of entertainment.

The Romain Stock company, William J. Romain, manager, appeared in Plainfield, N. J., March 17 in Our Regiment to S. R. O. The performance was under the auspices of Division No. 4, A. O. H., and Mr. Romain and his company scored an emphatic hit.

Mrs. Elizabeth B. Jermon, of Philadelphia, has begun a suit against her husband, John G. Jermon, to recover $1,697 alleged to be advances made by her to him for the conduct of certain companies.

E. W. Harrington, manager of the Opera House Manchester, N. H., wires that the Shipmans' Lyceum company was a very satisfactory attraction, and that he has booked it for a return date on April 4.

The owner of the Albert Lea (Minn.) Opera House offers $400 certainty or better for first-class attractions to play next Sept. 14 or 15.

Portsmouth, Va., has a new theatre, the Lyceum, which will be ready for opening April 23. For the rest of this season popular prices will rule, with repertoire companies as the attractions. Thomas G. Leath, of Richmond, Va., will manage the house.

William Corbett received favorable criticism for his portrayal of the emotional role in The Cherry Pickers.

Robert Elliott, whose Kerchival West has been pronounced the best yet seen in Shenandoah, will be open to offers after April 7, when Shenandoah closes. Mr. Elliott has played leading business in stock, in which he has had extensive experience, besides being the principal support to several well-known stars.

Manager Morgan, of Milford, Mass., has open time in April and May for good attractions.

Ethel Fuller has resigned from Corse Payton's Stock company and will close her engagement March 31. As leading woman of this company she has won many compliments.

A business-manager experienced in booking a repertoire company is wanted by the Lester Walter Stock, which plays Pawtucket, R. I., this week.

Harry G. Keenan will be at liberty for juvenile leads or light comedy after April 7, when Shenandoah closes.

Fern's Comedians, according to Jack Passmore, manager of the Empire Theatre, Quincy, Ill., broke all records there on the night of March 20. So pronounced has been the success of this company that Mr. Fern will organize and place on the road next season, under Charles A. White's management, a No. 2 company. Grace Hayward will be the star and the company will contain many well-known performers.

Master Sammie Brown, whose singing specialty and clever acting were a hit with Kelly's Kids company this season, is now open to offers to play parts for the rest of the season.

The State Teachers' Convention will be held at Fishkill-on-Hudson, N. Y., week of April 23. Managers Clark and Peattie want a good repertoire or two excellent one-nighters for that week. Easter Monday is also open.

Owing to the closing of George W. Monroe's season John E. Turton, juvenile lead and baritone, will be at liberty after March 31.

Amateurs that played A Night Off at Kenwood, Ill., recently, have got into trouble with Carl Herrmann, of this city, who claims royalty for use of the comedy. They contend that they did not know the play was private property, but have agreed to pay when Mr. Herrmann satisfies them on the point.

Charlotte Wade, who played the adventuress, Lady Ferrers, successfully in London Life, has returned to New York, the company having closed in the far West.

William Sells and James H. Gray's Consolidated Railroad Shows will be an important factor in the circus world the coming season. The tour will open early in April. The canvas will be all new. Several rare animals will be included in the large menagerie. A sixteen Arabian stallion act will be a feature, and there will be many other novelties.

Any time is good time at the Bijou Theatre, Milwaukee. Jacob Litt has the weeks of April 15 and May 6 open at this house.

Blanche Seymour, whose work in the soubrette roles with the Grand Opera House Stock has captured the New Orleans press, will be disengaged after May 5.

Matchette, Seaman and Young, proprietors of the Olympia Opera company, will have two companies this Summer, one playing at Athletic Park, New Orleans, La., the other at the Lyceum Theatre, Memphis, Tenn., and will open May 6 and June 4, respectively. Principals and chorus are now being engaged as per announcement.

Jacob F. Genkinger, who is now booking New Castle, Pa., for next season, has still a few good dates open in April and May for one-night attractions.

Dore Davidson wants a few capable people to complete a company for a Spring tour. His address is 300 West Forty-third Street.

Hector Rosenfeld, with offices at 105 East Twenty-second Street, has a number of Sydney Rosenfeld's well-known plays which he will let on royalty.

THE METROPOLITAN EXCHANGE.

Blondell and Fennessey, who have made a record the past three seasons with The Cheerful Idiot and The Katzenjammer Kids, as purveyors of successful farce-comedies, are branching out. Managers of theatres and attractions made them offers to take charge of their bookings. To this end they have secured a suite of offices at the corner of Broadway and Thirtieth Street, where every line of the amusement business will be transacted. Vaudeville and other attractions will be supplied to continuous houses, theatres, summer parks, private entertainments, street fairs and clubs. They have a large list of the best houses and attractions in all lines of the business on their books, together with the best of vaudeville and dramatic artists. A number of out of town managers have secured desk room, and Blondell and Fennessey's Metropolitan Exchange promises to be a prominent theatrical center.

THE MANHATTAN THEATRICAL AGENCY.

A theatrical agency was opened last week in the Manhattan Theatre Building by C. W. Bachman, Charles E. Rice, and Joe M. Kenny. It is called the Manhattan Theatrical Agency, and has for its departments a suite of offices on the fifth floor. The object of this agency is to negotiate all branches of theatrical business, to organize musical and dramatic companies, to promote plays and to furnish everything necessary for complete productions scenically and in costuming. D. Frank Dodge, who has painted and designed a great number of Broadway productions, will have charge of the art department, and Carrie Perkins will probably be the costumer, as negotiations are now pending. The directors of this agency have had long experience and undoubtedly know the requirements.

THE ELKS.

Hoboken, N. J., Lodge of Elks elected the following officers March 16: Exalted Ruler, Harry C. Lemmer; Esteemed Leading Knight, Charles W. Frean; Esteemed Loyal Knight, John Rice; Esteemed Lecturing Knight, William Draffin; Secretary, Henry Kilian; Treasurer, Joseph V. Clark; Tyler, Daniel Murphy; Representative to Grand Lodge, Louis C. Philibert; Alternate, Charles W. Kaufman.

Bayonne, N. J., Lodge selected these new officers March 16: Exalted Ruler, William E. Throne; Esteemed Leading Knight, William J. Tiff; Esteemed Loyal Knight, Hyman Lazarus; Esteemed Lecturing Knight, G. Fred Esty; Secretary, William A. Bridgman; Treasurer, John S. McDonald; Tyler, Fred E. Mettam; Trustee, three years, Thomas F. Garrett; Representative to Grand Lodge, George M. De Waters.

The newly elected officers were installed by Past Exalted Ruler P. T. Powers, and a delegation of Jersey City Lodge members. The new Exalted Ruler appointed this staff: Chaplain, E. A. Urner; Inner Guard, J. W. Emple; Organist, Frank A. Coghill; Esquire, L. A. Leary.

Spokane, Wash., Lodge, No. 228, recently initiated fifty new members.

Anderson, Ind., Lodge, No. 269, gave a ladies' social March 21.

Newark, O., Lodge, No. 391, elected the following officers March 20: Exalted Ruler, E. J. Koos; Esteemed Leading Knight, A. R. Pitser; Esteemed Loyal Knight, F. E. Symons; Esteemed Lecturing Knight, A. L. Rawlings; Secretary, F. E. Gorly; Treasurer, George B. Sprague; Trustee, Daniel Altshoul; Tyler, Warren M. Brown.

A lodge was organized at Nevada, Mo., March 15.

Dubuque, Iowa, Lodge elected the following officers March 15: Exalted Ruler, Robert Benson; Leading Knight, Colonel J. W. Patterson; Loyal Knight, Dr. George Hoag; Lecturing Knight, Clem. Sheridan; Secretary, Paul Aepli; Treasurer, Fred C. Robinson; Tyler, John Burke; Trustee, Tom Clarke.

Portsmouth, Va., Lodge, No. 82, will hold a street fair the first week in May.

A lodge, with twenty-seven charter members, was instituted, with appropriate ceremonies, at Moline, Ill., March 17. The following officers were elected: Exalted Ruler, A. H. Kohler; Esteemed Leading Knight, F. M. W. Anderson; Esteemed Loyal Knight, C. E. Whiteside; Esteemed Lecturing Knight, R. H. Taylor; Secretary, G. H. Reimers; Treasurer, J. H. Mueller; Trustees, W. H. Ammerman, C. H. Huntoon, W. A. Rosenfeld; Tyler, G. E. Huntoon; Esquire, A. F. Swenson; Chaplain, George A. McDonald; Inner Guard, C. W. Sandstrom; Organist, M. D. Rosenfeld.

A lodge was organized at Kingston, N. Y., Feb. 2, with forty-two charter members. The officers chosen were: C. V. A. Decker, Exalted Ruler; James E. Phinney, Esteemed Leading Knight; John A. Fratsher, Esteemed Loyal Knight; C. A. Murray, Esteemed Lecturing Knight; Jerome Palen, Treasurer; William Rafferty, William Ziegler, and Richard Lenahan, Trustees; Newton Hamlin, Inner Guard; Julius Burgevin, Tiler.

Bridgeport Lodge 36 gave a minstrel bill at the Park City Theatre, Bridgeport, on Feb. 22, being the most successful amateur entertainment ever given in that city. In the bill were Harry Bennett, Frank Gerdineir, Louis Brock, Henry Tyler, Joe Peabody, J. A. Judge, Will Brown, T. F. Lynch, Dan Mason, George C. Fitzsimmons, Nelson Shaw, Matt Kane, Frank Buckley, Aleto, Merrill and Aleto, Lynch Brothers, Charles F. Dickerson, Maude Englebert Wolfe, and Jennie Hahn.

Hammond, Ind., Lodge, No. 485, gave their first social session March 15. Press Woodruff, of Chicago, was the principal entertainer.

Married.

BAILEY—LOCKWOOD.—Edwin B. Bailey and Grace Edna Lockwood, at Shamokin, Pa., on March 22.

HENDERSON—HOWARD.—John Henderson and Daisy Howard, at San Diego, Cal., March 13.

Died.

FLYNN.—John J. Flynn, at Bridgeport, Conn., March 20, of pneumonia.

GUDGEON.—Charles A. Gudgeon, at Coney Island, N. Y., March 19, of apoplexy.

HEATH.—Mrs. Abbie M. Heath, at Haverhill, Mass., on March 25, of cancer.

HOWARD.—Ralph Howard, at Utica, N. Y., on March 19, of pleurisy.

MARLO.—At Calcutta, India, on Feb. 12, Frank Marlo.

MORRIS.—Mrs. Phyllis Morris, in New York city, March 21, of congestion of the brain; aged 42 years.

MEYNALL.—Percy Meynall, at Glasgow, Scotland, March 8, aged 45 years.

SHAY.—James Shay, at Cohoes, N. Y., March 19.

STROBLE.—John W. Stroble, at Indianapolis, Ind., March 16, aged 27 years.

TARLETON.—Ernest Tarleton, in Toronto, Ontario, on March 20, of typhoid fever, aged 39 years.

TOMAN.—Stephen Toman, at Belfast, Ireland, on March 3.

WALTON.—Charles T. Walton, at Arlington, N. J., March 24, of consumption.

PROFESSIONAL CARDS. PROFESSIONAL CARDS.

ETHEL FULLER

RESIGNS FROM

Corse Payton's Stock Co., March 31.

The hit of Ethel Fuller as the first woman of the Corse Payton stock company which opened a week's run in the Opera House on Monday night, constituted the dramatic feature of the performance. Miss Fuller was distinctly the leading woman of the company. Her acting was beautiful in many a hard place where something less of good sense—just a bit of a falling off from what has evidently been a good training, just a little less of "quality" as you might say, would have sent her ranting around our commodious stage, doing the wronged wife in one straight heat with arpeggioed screams and shattering crockery in her wake. But she didn't. She was content to remain safe within the natural bounds of her character. There are lines in Woman Against Woman that tempt young women to crescendos of grief, but this one passed those breakers with charming moderation. *She was strong in her splendid self-control.* At the Opera House last night Ethel Fuller, in the supper scene, gave one of the prettiest little bits of sketching Bangor has had the privilege of witnessing in a forgettable time, let me tell you; it was a fine bit of work and one which ought to bring commendation from Mister Corse Payton to his first woman in this company.—*Bangor Daily Commercial*, Tuesday, January 16, 1900.

As to the cast, the one member who did the best work last night was Ethel Fuller in the role of Bessie Barton.—*Albany Evening Journal*, Tuesday, August 22, 1899.

After March 31, Address care Mirror.

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MARY BARDEN in THE VILLAGE POSTMASTER.

Miss Lisle Leigh who used to be a member of a Kansas City stock company, seems to be ever in demand to play the role of the wronged maiden. In this instance she has an especially appealing part, which she pictures with refinement and true pathos. Few actresses have succeeded so well in this trying line of characters.—*Kansas City Journal*, March 20, 1900.

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Harry G. Keenan

AT LIBERTY APRIL 7th.

STOCK PREFERRED.

Juvenile Leads or Light Comedy. Address, SHENANDOAH, EN ROUTE or MIRROR.

Pennoyer, Alice

as Bessie Basket in Dangerous Women.

BROOKLYN AMUSEMENTS.

SATURDAY, March 24.

Though the week's attractions were of excellent quality in each grade, the general attendance, save at a few of the vaudeville houses, was exceptionally light.

Mrs. and Mr. Kendal presented The Elder Miss Blossom at the Montauk, where for their second week their time will be equally divided between A White Lie and A Son's Inheritance.

The Columbia deserved better results, where Frank Daniels' tuneful new work, The Ameer, gives place to Erminie with Pauline Hall and Francis Wilson.

Tim Murphy in his interesting play, The Carpetbagger, was at the Amphion, where the pecuniary results must have indeed been discouraging to this clever artist and his competent cast. Daniel Sully in The Parish Priest followed.

The Bijou resounded to the merriment of Williams and Walker in The Policy Players, which duplicated the success of last Fall. In Old Kentucky follows.

Mathews and Bulger strove hard for approval in By the Sad Sea Waves at the Grand Opera House, where Manager Lewis Parker next offers The Gunner's Mate.

The best vaudeville showing in town was at the Star, where Mortimer Theise's Wine, Woman and Song company played to standing room twice each day. Among the best of the numerous good turns the palm might be given to Jennie Eddy and her gifted little sons, whose sweet voices, bright faces and marked intelligence deserved every bit of the big hit they jointly scored. Manager William L. Bissell next entertains Weber's Parisian Widows.

Shenandoah and its war echoes are replaced by Manager Bennett Wilson at the Gayety with Mathews and Bulger in By the Sad Sea Waves.

The olio at the Novelty was made notable by Clara Morris, who, assisted by F. C. Harriott, was seen in Kenneth Lee's playlet, A Woman's Whim. Other acts were contributed by the Carl Dammann troupe of five gymnasts, Daily and Hilton, Bicknell, modeler in clay; Leiliott, Bush and Leiliott, Ed Latell, Mack and Armour, also Harry Thompson. At the Brooklyn Music Hall good diversion was given through the farce-comedy medium, entitled McDoodle's Flats.

The Lyceum substitutes The Captain's Mate for the woes of Leah the Forsaken.

The features of Hyde and Behman's bill were Mark Sullivan's monologue and the excellent mandolin playing of Samuel Seigel. Mr. and Mrs. Robyns also gave The Counsel for the Defense, while Lydia Barry and George Felix were seen in The Vaudeville Craze. Daisy Lovering worked hard, but was handicapped by a sketch that might have been better. The other people included Smith and Campbell, the Frantzer Trio, the Eight Mascottes, also the biograph. Manager Henry W. Behman's next headliners are Marshall Wilder, Adelaide Herrmann, and Smith and Fuller.

The Carlisle School Indian Band will give a concert at the Academy of Music on Saturday afternoon and evening.—The death of Otto Huber on Thursday morning will, it is said, in no wise interfere with the prosecution of work on the new Orpheum Theatre now erecting.—The Amphion reverts to the use of the German tongue next week, its season ending before the close of April.—Messrs. Hyde and Behman propose to shift their high-class bookings for the Eastern District, it is said, to the new Folly, while the burlesque combinations and similar features are to be played at the Gayety.—It is asserted, with more or less minuteness of detail, in various quarters that the control of one of the leading theatres will have passed into other hands upon the close of the present season.—It is alleged that the papers were signed some time since, but that it was mutually agreed that no official announcement should be made until June. The business-manager of the house mentioned told the writer weeks ago that his resignation was then in the hands of his principal, to date from June, and since then the heads of several of its departments have informed me that they will be placed elsewhere for next season.

SCHENCK COOPER.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—This is the second and last week of the engagement of Joseph Hart and Carrie De Mar at Keith's. Harry Lacy and Ida Van Siclen put on Bob Rackett's Pajamas again, and Clarice Vance sings coon songs. The others are Charles E. Grapewin and Anna Chance, James Harrigan, O'Brien and Havel, A. D. Robbins, Rixford Brothers, Joe Cutting, Klein and Clifton, the De Greasers, Byron and Langdon, Maszio Ha, the Newsboys' Quintette, Markey and Stewart, and the biograph.——The Gay Morning Glories stay up late enough to attend the reception at the Palace, and present Webb and Harren, Harry Walters, Dryden and Leslie, Bessie Taylor, John Black, Madeline Franks, and Grant and Grant. "Terry" McGovern also appears.——Miaco's Grass Widows are at the Lyceum this week for a return engagement, with Paula and Dika, Reynolds and Page, Wilson and Halpin, Pat and Mattie Rooney, Haynan and Haynan, and Cerrie Fuller.——The Bowery Burlesquers are at the Howard Athenaeum this week, with Lewis and Elliott, Review Comedy Four, Davenport Brothers, the Farrell-Taylor Trio, Cohen and Gardner, and Nellie Nelson. Mattie Nichols heads the house olio, which includes Melville and Conway, Carleton and Terre, Chevriel, Brandon and Regine, the Youngs, Ethel Vane, Van Leer and Duke, Rose Harloe, the Parkers, and Frank L. Browne.——La Belle Rosa and "Beautiful Sapho" are drawing cards at Austin and Stone's this week, with the Rowleys, Little Willette, Geraldine Sisters, Johnny Baker, Carmody and Hyland, Edyth Lavelle, Cushing and Merrill, Wesley Norris, William Foote, the Arcanis, Suzinetta, Mona and Madame Patnaude, Herr Stevenson, John and Lulu Keegan, Wylie and Sanford, and Dan Sandford.——And now for the vaudeville war! A. A. Hashin is out with the announcement of his opening bill of "fashionable vaudeville" at the Boston, with Della Fox, Lafayette, and Marie Dressler as toplinera, and others to correspond. Next door, at Keith's, the Carlisle Indian Band will be a feature, as well as Camille D'Arville, Ezra Kendall, Mr. and Mrs. Sidman, and Josephine Gassman. The prices will be the same, and consequently "there'll be a hot time in the old town" next week.—Grace Griswold has had a new sketch written and she will soon appear in it at one of the entertainments of the Woman's Educational and Industrial Union.

JAY BENTON.

CHICAGO, ILL.—Lillian Burkart is the headliner at the Olympic, where she is giving for the first time in Chicago her new sketch, A Deal on 'Change. The Nawns also have a new skit, An Unwelcome Visitor, which is taking well. Jessie Couthoui, George W. Day, Ward and Curran, Adele Purvis Ouri, Herbert Albini, Mary Lane, Tom and Lillie English, Dick and Maud Garnelle, the Tanakas, Marguerite Ferguson, Thompson and Johnson, May Hoey, and the Three Langfords are also on the bill.——The Haymarket has Frank Bush as its star feature, with Haines and Pettingill, Brothers Rozino, Edna Bassett Marshall and co., Hal Merritt and Florence Murdock, Walter Stanton, Tina and Val Cord, Almont and Dumont, John Starr, Rooney and Rosetelle, Alfred Holt, the Four Princes, Bob Branigan, and Fanny French.——At the Chicago Opera House Milton and Dollie Nobles and Flo Irwin and Walter Hawley are proving unusually popular. Johnny Carroll, Jim and Fanny Donovan, William Windom and his Quartette, Julian Rose, Dorothy Drew, Flatt and Sutherland, Brothers King, Armstrong and Cassedy, Silver and Sparks, Lovenberg Sisters, Higgins and Leslie, and Henry Levison made up the rest of the bill.——The City Club co., with Fanny Everett, Lew Palmer, Ford and Davern, Adelina Rozattino, Le Clair and Hayes, Wren and Hughes, and Crimmins, Gore and Bixley, are at the Trocadero.——At Sam T. Jack's the American Beautry Burlesquers, with Jeannette Dupree, Mildred Murray, Spencer Brothers, Brothers Robinson, Monroe Sisters, Scanlon and Stevens, and George Diamond continue a second week.——ITEMS: At the Lyric Florence Townsend, Marie Storia, Kathryn Purnell, and the biograph are on.—The Haymarket is giving daily bargain matinees at 10 and 20 cent prices.—Edna Bassett-Marshall and her co. give one of the most enjoyable vaudeville acts that has been seen in Chicago this season. Her co. includes a charming little girl, whose dances and songs are unusually catchy, and two boy acrobats who do some wonderfully clever feats.

M. A. TWYFORD.

WASHINGTON, D. C.—Cissie Loftus is the star at the New Grand. She made an immense hit and was recalled repeatedly. In the bill are Sam, Kittie and Clara Morton, the Three Musical Murrays, Golden, the Four Dawsons, Mason and Francis, and Kreisel's dog circus. Mr. and Mrs. Edwin Milton Royle and others April 2.——The Cracker Jacks are at the Lyceum. The Saranac Trio, McDonal Brothers, Belle Wilton, Al. H. Weston, Bud Snyder, are the clever specialists. The Gardner-McGovern fight is pictured. Miaco's Jolly Grass Widows open April 2.——The Bijou policy is changed. The house stock co. has been dispensed with, and in the future visiting combinations will be the attraction. Jacobs and Lowery's Merry Maidens hold the boards this week. In the olio are Sisters Revere, Nellie Hanley, Madden and Farnum, Josie Flynn, Ed. Brennan, Sam Rice and Jim Lowry, and the Two Judges. May Howard's Burlesquers play a return engagement April 2.——Items: John Grieves, the former manager of the Bijou, is now a member of the firm of Reynolds and Grieves, conducting a booking agency in the metropolis. Harry St. Clair, formerly connected with the Bijou, is the clever press agent of the firm.—Clara Higgins, of this city, has doubled up with Allie Clark, formerly of the Electric Clark Sisters, for Grieve's Merry Revellers.—During the past week B. F. Keith was in the city in conference with Manager Chase, and it is said that in the future their interests will be mutual and that an agreement was entered in, to operate together in the exclusive booking of extraordinary attractions and European novelties.—Johnson, of the firm of Cole and Johnson, of A Trip to Coontown, previous to going upon the stage was a student in the medical department of Howard University here, and has the honor by right of being addressed as William Johnson, M. D.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Week 19-24 was a big one at this popular house. It is fair to presume that "The Girl with the Auburn Hair" was the chief drawing card, as her act won greater favor than anything seen here this season. There were other excellent features in the bill, which embraced acts by Harry Lacy and Ida Van Siclen, Filson and Errol, Joseph Newman, A. D. Robbins, Emmy's dogs, Ronay Sisters, Nelson and Milledge, the Averys, biograph, the De Greans, Si Stebbins, and Lieb, Seerle and Lieb. 26-31 Mr. and Mrs. Edwin Milton Royle, Filson and Errol, Little Elsie, Dixon, Bowers and Dixon, the Rixfords, Maxwell and Simpson, W. E. Bates, biograph, Courtwright and Lee, Mardo, Frey and Fields, Three Mosher Brothers, and De Boe.——Olympic (Spitz and Nathanson, managers): Week 19-24 brought the Parisian Widows in an entertaining bill. Bert Howard and Leona Bland made the hit of the olio, which included Manhattan Comedy Four, Russell and Tillyne, Ruby Marion, Grace Leonard and Elsie Bernard, and Bartell and Morris. Business fair. Irwin's Burlesquers 26-31.——Westminster (George H. Batcheller, manager): The Washburn Sisters made the hit of the bill given by the High Rollers 19-24. George Yeoman, Jack Crawford and Vera Harte, Kittie Raymond, and Cooper and Reynolds were also in the co. Several living pictures and a couple of burlesques made up the bill. Business good. Morris' Twentieth Century Maids 26-31.——Item: Cissie Loftus is booked for a return at Keith's in April.

HOWARD C. RIPLEY.

PHILADELPHIA, PA.—The Imperial Burlesquers co., under the management of Harry Williams, Jr., is this week at the Trocadero. The co. is of unusual merit. John E. Cain, Whitelaw and Stewart, Phyllis Ruffell, Blanche Newcomb, Lawrence Crane, Fred Bulls, and Jones, Grant and Jones are excellent. For week of April 2, Al. Reeves' Big Show; Cracker Jacks 9.——At the Lyceum the Tammany Tigers, with a breezy bill opened to a crowded house. C. W. Williams, Daly and Devere, Carlin and Brown, Williams and Albion, Hawthorne and Parsons, the Hartlecks, Marie Bartlett, Gussie Hill, Anna Bucklin, Frank Becker, Edith Gray, John R. Maguinn are in the co. Next week, the High Rollers.——Rice and Barton, the capable comedians, and a co, headed by Frankie Haines, are giving a good entertainment at the Kensington. Business large. Royal Burlesque co. April 2.——Manager Charles A. Bradenburgh, of the Arch Street Museum, with continuous vaudeville, is doing a grand business and making big money. Programme for week presents Charles H. Duncan, Rowley and Gay, Two Lavines, Pelot, Sefton and Deagne, Oscar Sisson, Helene Castano, Mabel Wallace, the Holbrooks, and John Thompson.

S. FERNBERGER.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): An S. R. O. audience greeted the co. that opened 19. Francesca Redding, assisted by John Alden, Louis A. Simon, and Ralph Morse, appeared in Her Friend from Texas, and made a big hit. The Willett and Thorne co. got their usual laughs. Charles King, Linton and McIntyre, Julia Ralph, and Hartzell and Abbott, are the other entertainers.——Gaiety (Agnes Barry, manager): Ed. F. Rush's White Crook Burlesquers 15-17 did big business. Among the best are: Viola Sheldon, Shayne and Wordan, Gallagher and Barrett, Smith and Champion, and Welland. Flynn's Big Sensation 19-21 drew crowded houses. In the olio were Josie Lecoy, Adams and Kelly, Williams and Russell, Keeley Brothers, Sullivan and Keeler, Farnum and Nelson, and Etta Gross. Lapho, a satire on Sapho, was silly, stupid, and marred an otherwise good bill. The Tammany Tigers 22-24.——Item: A feature of Rose Sydell's co. is the artistic aerial work by Dolly Earl. She is daring, and her act met with deserved applause.

CHARLES N. PHELPS.

JERSEY CITY, N. J.—The Imperial Burlesque co. played the Bon Ton 19-24, to fine patronage. The performance is pleasing, but not strong. John E. Cain, Laurence Crane, Blanche Newcomb, Whitelaw and Stewart, and Jones, Grant and Jones, are in the co. Wanted—A Shirt concludes the bill. A house bill follows 26-31.——Items: Appearing at the Bayonne Rowing Association stag 19 were Helen Claire, Della West, Ella Fontella, Kittie Kirkham, Professor Ransome, and Gregg Patti.——Laurence Crane is a valuable member of the Imperial Burlesque co. His act is novel.——Blanche Newcomb, a daughter of the late Bobby Newcomb, makes a hit in her descriptive ballads.——Louis Robie, manager of the Knickerbockers, was a visitor 22, and had a long interview with his former partner, Tom Dinkins. Mr. Robie reports business as excellent. A return date in this city is assured. Mr. Robie has an offer to be a legitimate manager next season, but has not as yet decided.

WALTER C. SMITH.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Good patronage favored the attractive bill presented week 19-24. Taking specialties by the co., comprising Stella Jarrett, Helen and Florence Archer, Mamie Peck, Bonnie Butler, Carl Raymond, Birdie Clayton, Billie Fogarty, Florence Houston, Don Jarrett, Peck and Raymond, and Armand and Carman.——Olympic (J. C. Sodim and Frank Barocchi, proprietors and managers): House drawing increased patronage week 19-24. Good specialties were offered by Grace Monroe, Nellie White, Ada Sadler, Williams and Howard, Lulu Doukths, Annie Goldie, Ellsworth and Cameron, Babe Harrington, Jennie Bender, Lottie La Vere, and Shaw Brothers.——Tivoli (John Strake, proprietor): Fair business week 19-24. Entertainers are Lottie Holmes and Thomas P. Gleason.

GEORGE H. COLGRAVE.

TORONTO, CAN.—Shea's (M. Shea, manager): Hopkins' Trans-Oceanics furnished the entertainment week 19. The co. is clever all through, and, of course, the audiences are always large. Mlle. Marzella's trained birds are wonderful. Willa, of Willa and Loretto, is very funny. Others are the Morello Troupe, the Gurtanos, Buoman and Adelle, Annie Kenwick, A. O. Duncan, and Walke and Semon.——Bijou (M. S. Robinson, manager): Fair business greeted the co., which has been playing here for some time, 19. The bill is stupid.——Empire (A. McConnaughy, manager): Same old co. and same business, which is equal to the quality of the performance 19-24.

J. V. M'AREE.

SAN FRANCISCO, CAL.—Mr. and Mrs. Sydney Drew are back at the Orpheum, delighting large audiences with Love Will Find a Way. Howard Thurston has been doing some clever card tricks. Flatow and Dunn, the Smedley Sketch Club, the Franks Trio, Anna Whitney, Fannie Fields, the Arabs, and Newhouse and Ward completed an excellent bill 11-17. New attractions for 18 include Jones and Whaley, the McCoy Sisters and Sam Martin, Weston and Yost, W. C. Fields, and the Nielson Sisters.——Antonio Vargas still sings at the Oberon. Other entertainers are Priscilla A. Davis, Minnie Berlin, Miss E. Borchart and J. Wenzel, Berlin Sisters, and the American Ladies' Orchestra.

FRED S. MYRTLE.

NEW HAVEN, CONN.—Wonderland (S. Z. Poli, manager): An excellent bill week 19-24 packed the house. Canfield and Carleton, in The Hoodoo, headed the bill. The Three Polos, the Newsboys' Quintette in a sketch by George Cobbe, Flo Parker, Mosher, Leonard and Mosher, Leo Carle, McCabe, Sabine and Mlle. Vera, the vitagraph, and the Hennings, made up the olio. Week 26-31: Eugene O'Rourke and co., Jenny Eddy Trio, Emma Carus, Rackett Brothers, Anderson, Appleton and Allen, and the vitagraph.——Items: For the New London military organizations meet, April 19-28, Mr. Poli has been engaged to furnish the entertainment.—Flo Parker was entertained by friends while here 19-24.

JANE MARLIN.

CLEVELAND, O.—We have been surfeited with vaudeville entertainments for the past week. At the Euclid Avenue Opera House, Rogers Brothers presented In Wall Street, which is only a vehicle for specialties. The Empire Theatre had probably the best bill since the opening, with Robert Hilliard as a topliner in The Littlest Girl.——A house bill of unusual excellence was given at the Star. Hyde's Comedians 26-31, include Helene Mora, Dunn and Jerome, James and Bonnie Thornton, Burton and Brookes, Al. Leech and Three Blossoms, Galletti's monkeys, and Jack Singer.

WILLIAM CRASTON.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Large houses ruled 18-24. Mr. and Mrs. Perkins Fisher, in The Half Way House, were the headliners. The Earle Sisters, trapeze performers, were a strong feature; O'Brien and Buckley, Oscar Sisson and Esther Wallace, Mable Hite, a Kansas City girl, in songs and dances; the Empire Comedy Four, Laredo and Blake, comedy acrobats, and James and Sadie Leonard, in bag punching act, completed the bill.

FRANK B. WILCOX.

MILWAUKEE, WIS.—Star: The Tammany Tigers opened to packed houses 18. Two lively burlesques and the usual olio comprised a good bill. Kittie Bingham, Emerson and Omega, Valmore and Dane, Mlle. La Lue, Kelly and Adams, J. W. Bingham, and Mlle. Paula, were successful. The Victoria Burlesquers 25-31.

CLAUDE L. N. NORRIE.

PITTSBURG, PA.—The Rentz-Santley Burlesque co. is at the Academy 19-24. The olio includes Fialkowski, Ford and Dot West, Dumont Sisters, Charles Robinson, Frank Ponghton, Engstrom Sisters, and Bryant and Saville. Business good. Next week, City Sports.

L. W. MENDENHALL.

INDIANAPOLIS, IND.—Park: The Behman Show, one of the best ever seen here, is packing the house at every performance.——Empire: Miaco's City Club is playing a return engagement to fair business.

ALLEN E. WOODALL.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): The same old story, nowhere to put them, marked 12-18. Trovollo made a ten strike in a most excellent ventriloquial act. Pauline Moran, with her little coons, scored to her heart's content. The Passparts made a great hit with their clean comedy and excellent dancing, and Dewitt and Burns won rounds of applause in a clever acrobatic act. Kathryn Osterman's sketch, To-morrow at Twelve, was most entertaining, and she duplicated her last week's success. Cushman, Holcombe and Curtis caught them as before, and Harris and Fields amused in their specialty. Papinta continued the star of the bill. Due 19: Frank's Trio, Newhouse and Ward, Anna Whitney, and Martinetti and Grossi.——Item: Manager Bronson's special Papinta souvenir matinee, though an extra performance, proved a monumental success, all previous records of the house being broken by some $155; 2,300 souvenirs were distributed.

SYRACUSE, N. Y.—Dunfee (Dunfee Brothers, lessees; G. A. Edes, manager): William F. Murphy and O. V. Babcock, bicycle racers, were headliners 19-24. Newcomers in the olio were McWatters and Tyson, Charles L. Fletcher and Carrie Eder, Howley and Leslie, and Silbor and Emerson.——Grand Opera House (Lee Shubert, manager): Week 19-24 the best hits were made by the marvelous acrobatic turn of the Melrose Brothers, Hall and Staley, H. V. Fitzgerald, and Foreman and West. Others were Mr. and Mrs. Edward Esmond, Franklin Sisters, Alvenie Midgets, Dan Allmann, and the kinodrome. Business large.——Items: Flore Van Schaack resigned from the Dunfee Stock Burlesque co. 17.—Marguerite Cornille canceled at the Grand 19-24, owing to illness.

CINCINNATI, O.—At the Columbia week 18-24 the bill was headed by the Nawns in a new sketch which was loudly applauded. Then came Etta Butler, the Silvers, Kittie Mitchell, Horace Goldin, Halliday and Ward, George Austin, Joseph Adelmann, Howard's ponies, and the biograph. Good houses.——Item: The Bohman Show will be at Henrk's 25-31. The Parisian Belles co. is at the People's 18-24. The olio includes Anna Suits and Frank Hayes, George Monroe, the Petchin Brothers, Coyne and Ardell, Margaret Manning, Baker and Bunell, Spence and Sartell, and Leland and Mack. Feds and Follies 25.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 19: Julia Kingsley and co. were the headliners, and Adam's seals. Miss Kingsley produced her new comedietta, Her Uncle's Niece, and made a big hit. Other features were Joe O'Hare, the Maginal-Mullini Trio, Bright Brothers, Carson and Willard, Delmore and Wilson, Brothers Gloce, Alex Orloff, and George M. Hale's illustrated songs. A concert of sacred and Irish music was given 18, with William Ludwig, Anna Murray, Annette McMunn, and Joseph Judge.

WORCESTER, MASS.—Park Theatre (Shea and Wilton, managers): A novelty, and an effective one, 19-24 was the appearance of sixteen pieces from Gilmore's Band under the leadership of E. A. Corturier. They gave a concert to great applause. Paley's kalatechnoscope made its first local appearance, and clever acts were also contributed by Condit and Morey, the Cecilian Four, Murphy and Willard, Sennel and Lemoyne, Rado and Bartram, and the Lenton Brothers.

DETROIT, MICH.—At Wonderland the bill 19-24 included Cawthorne and Forrester in a clever little sketch called A Damage Suit, Joe Welsh, Lily Western, Martinetti and Sutherland, Zimmerman, Hanson and Nelson, and the Bachelor's Club, who sing very pleasingly. The programme is as good as any seen here this season.——At the Capitol Square the Victoria Burlesquers week 18-24 played a burlesque on Sapho. Carrie Thomas, and Read and Gilbert are in the co.

NORFOLK, VA.—Auditorium (James M. Barton, manager): Week 19: Skit, The Long Distance Telephone; olio, Mazziottos, Burt Parker, Hayes and Connelly, Clara Blance, the Four Picketa, Will T. Davis, Professor A. W. De Long, Brothers La Nole, and Charles Gilroy. Excellent business. Performances superb.——Bijou (Abb Smith, proprietor): Same bill as previous week. Smashing business.

PORTSMOUTH, VA.—Seaboard (William Smith, proprietor): Week 19: Drama, True Irish Hearts; olio, Hines and Alton, Haven and Mays, Mackey and Croix, Blanche Dowley, Edith Johnson, John Soon, Zetta Reed, Nettie Kimball, Sophie Clifford, Lorretta Clifton, Pauline Howard, Ettie De Vere, Harry Howard, and Charles Milard. Business large.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Packed houses every performance. Bill 19-24 is Wa-ta-na-Bas' Japanese Troupe, Swan and O'Day, the Four Dancing Dawsons, Gaswell and Arnold, John and Nellie McCarthy, Tom Brown, Lang and Sharp, Princess Oko, Billy Lang, and the Japanese Midgets.

RICHMOND, VA.—Bijou (Jake Wells, manager): An excellent bill again being presented week 19-24 including Winona and Banks Winter, the Four Olifans, Fleurette and Frank Gardiner, the Three Navarros, the Young American Quintette, Derenda and Breen, and Bennett and Kessner.

PEORIA, ILL.—Weast (P. A. Weast, manager): Week 26 Dixon-McGovern fight pictures, Wills and Barron, Gerner Family, and Harry and Dollie Castle.——Jacobs' (A. F. Jacobs, manager): Week 19, Zera, Milt G. Barlow, Jr., Harriet Nicholson, Martyn and Davenport, and Fred A. Markley.

OMAHA, NEB.—At the Orpheum week of March 18 business started in splendidly. The attractions were: Protopapas, De Foresets, John D. Gilbert, Burton and Brooks, Esmeralda, Frank Coffin, Ellsworth and Burt, and the biograph.——At Wirth's Palm Garden the Fitzsimmons-Jeffries fight drew good business.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): The Dainty Duchess co. 19-24 to good audiences. Hits were scored by Letta Meredith, McCree and Thayer, Howard and Emerson, the Mimic Four, and Walz and Ardelle. Costumes and scenery fine. May Howard co. 26-31.

LOUISVILLE, KY.—At the Buckingham week 18 the Vanity Fair co. presented Paris, 1900, and the following people in specialties: Morrissey and Rich, Katie Rooney, Barr and Evans, Howard and Mack, and the Three Rio Brothers. The McGovern-Dixon fight pictures were a feature.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 19-26 the Zoyarows, Ada Rost, the Cliffords, May Wilson, Clifford and O'Dell, Castle Sisters, Fay Temple, Eddie O'Brien, Zanfrella and Ashley, Hazel Pierce, Reuben, Jack Welch, and Sully. Business better.

SCRANTON, PA.—Gaiety (Austin A. Walsh, manager): The Indian Maidens 15-17 to fair business. Bob Manchester's Cracker Jacks 19-21. Excellent performance to crowded houses. Good co. Monte Carlo Girls 22-24.

LOWELL, MASS.—Savoy: Week 19, George Wilson, Broadway Trio, James and Mabel Johnson, E. P. Robbins, Hauson and Drew, Little and Pritzkow, Mr. and Mrs. Neil Litchfield, and the cineograph. Good houses.

FALL RIVER, MASS.—Rich's (A. E. Rich, manager): Dark.——Casto (Al. Haynes, manager): Letta Gladstone headed the bill 19-24. Others were Tina, Howe and Edwards, Kohl and Barney, Ben Hunn, and Francis Bryant.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): All Aboard, a skit full of music and fun, opened 19 for a week to large business. The specialties are good.

LYNN, MASS.—Gem (William Crawford, manager): St. Claire Brothers, the Sweeneys, Mabel Waite, Harry Shannon, Alice Alexica, and the biograph week 19.

NEWARK, N. J.—The bill 19-24 at Waldmann's is provided by the Rose Hill English Folly co. Zazell and Vernon are a leading feature. 26-31: Reilly and Wood's co., with a special ladies' matinee 30.

GLOUCESTER.—Dewey (George La Barr, manager): Hall and Herbert, West and Williams, Courtney Sisters, and Forrester and Floyd 19-24. Business continues good.

WILKES-BARRE, PA.—The Bijou (Austin Walsh): Dark. Nothing booked, and house will probably remain closed for balance of season.

ATLANTA, GA.—Imperial: Business continues good. Clever burlesques of Sapho and Zaza were put on week of 19, with good specialties

LAWRENCE, MASS.—Dewey (E. Dick Rider, manager): Imperial Vaudeville co. pleased fair houses 19-21. Robie's Knickerbockers 29-31.

BALTIMORE, MD.—The High Rollers co. is the attraction at Kernan's Monumental. The Cracker Jacks April 2.

IN OTHER CITIES.

(Received too late for classification.)

PORTLAND, ORE.

At the Marquam, March 9, 10, Walter Walker and Mildred St. Pierre, with a fair co., in The Nominee did good business. Sofia Scalchi and Bernice de Pasquali, M. de Pasquali, A. Franceschetti, and Chevalier G. Lo Verde, in selections from Grieg, Raff, Thomas, Gluck, Verdi and Lo Verde, and the fourth act of Il Trovatore, were greeted by a large house 12. The Jeffries-Sharkey contest pictures 13-15 drew one good audience—the first night's. Belle Archer and a creditable co. in A Contented Woman 16, 17, had fair houses. The strongest features of the play were the musical interpolations in the third act, consisting of Edward Craven's singing, Bonnie Lottie's dancing, Charles P. Morrison's parodies, and Henrietta Lee's German songs.

The Frawley co., during its second and third weeks at Cordray's, 4-17, presented Madame Sans Gene, An Unconventional Honeymoon, Trilby, In Paradise, The Dancing Girl, and The Charity Ball to large and appreciative audiences. Mr. Frawley was seen at his best as Napoleon in Madame Sans Gene and as Svengali in Trilby. Darkest Russia opened 18 to full house for a week. Boston Lyric Opera co. 25-31.

The Metropolitan continues to do good business with the stock co. Rip Van Winkle was given in excellent style 4-11, with Charles King as Rip. All Mixed made well filled houses enjoy themselves 12-18. Caste 19-25 opened to good attendance.

Mrs. Walter Reed, one of Portland's leading contraltos, sang "Ben Bolt" in the Frawley's production of Trilby at Cordray's 10 and 17, and received a double encore.

W. H. Kinross, the musical director, left for New York 16. His trip East has to do with the formation of a local syndicate for the organization of a first-class comic opera co. for a permanent season in Portland. Mr. Kinross thinks that the success attending the Winston, Thompson, Lester, and Pyke opera seasons at the Casino (now Cordray's), some years ago, can be more than duplicated. If first-class people be secured Mr. Kinross can feel assured of success.

The gowns of Mary van Buren, Keith Wakeman, and Marion Barney, of the Frawley co., created a stir among the women playgoers for their richness of design and the grace with which they are worn.

For some weeks the Portland "Evening Telegram" has had a popular lodge voting contest. The Portland Lodge, No. 142, B. P. O. E., won the contest within the time limit with 90,657 votes, a plurality of 7,772. There were over fifty lodges voted for.

Manager Cordray has recently increased Cordray's orchestra from six to twelve members. The orchestra is under the directorship of Samuel W. Driscoll. It is by far the finest orchestra in the Northwest. Manager Cordray has begun giving pre-performance concerts from 7.30 to 8 p.m., in addition to which there is the entr'acte music during the performance. The pre-performance musical programme is changed each day. The innovation has "caught on" very happily. The idea is an excellent one. It has a tendency to encourage playgoers to go early to the theatre, and soon late comers will be scarce.

O. J. MITCHELL.

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Tony Pastor, Cook and Sonora, Winona and Banks Winter, Press Eldridge, Miss Artie Hall, Harry G. Stanley and Miss Doris Wilson, Silvern and Emery, Kasten, Duey and Kasten, Dan and Dolly Mann, Barrett and Learned, Craig and McDonald, Si Stebbins, Mabel Craig and others. The American Vitagraph.

THIRD AVENUE THEATRE A. H. SHELDON & CO., Lessees
This week—TEN-TON-DOOR.

THEATRE COMIQUE, B'way and 29th St. Formerly SAM T. JACK'S. Mat. Every Day.
BOHEMIAN BURLESQUERS. | 9 Burlesques and Vaudeville.

CORRESPONDENCE.

(Continued from page 7.)

Curran, manager): The Dairy Farm 21 pleased S. R. O. J. K. Toole 26-31.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The Span of Life 19; packed house; audience pleased.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Jeffries-Sharkey pictures 21 failed to appear. What Happened to Jones 30.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Dark.

WAYNESBURG.—OPERA HOUSE (Walter Munnell, manager): Because She Loved Him So 19.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Heupstead, manager): The Corner Grocery 28.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Girl from Maxim's 15. A Bunch of Keys to a fair house 16. Wolfoqd-Sheridan co. drew fair to good houses 19-24. Plays presented: Cast Adrift, The Power of the Cross, The Russian Spy, Lady Audley's Secret. On the Mississippi, A Soldier of Africa, The Heart of Arkansas, The Brand of Cain, The Smugglers, and The Pulse of New York. A Day and a Night 30.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Jessie Harcourt co. 15-17 in In Kentucky, The Captain's Mate, The Pay Train, and O'Day the Alderman; good houses; performances satisfactory. The Missouri Girl 19-21; business light; co. good. Lester Walter co. 26-31. Manhattan Burlesquers 2-4.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): A Female Drummer 17; S. R. O. Morrison Comedy co. opened for a week 19, presenting Blue Grass, The Danger Signal, The Girl from Mexico, Fogg's Ferry, and A Country Romance first part of week to good houses. Phelan Stock co. 26-31. Frankie Carpenter co. April 2-7.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): A Bunch of Keys 13; large and pleased audience. Jessie Harcourt co. 19-24, first half of week in Myrtle Ferns, The Pay Train, The Captain's Mate, and Kentuck; large houses; satisfaction given.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Parada (local) 19-22 pleased fair houses.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Rentfrow's Pathfinders 12-17 to good business in The Witch of Wall Street, Michael Strogoff, A Wife's Peril, A Fatal Error, The Lightning Express, Below Zero, The Three Musketeers, Cinderella, and St. Valentine's Day. Ada Rehan 26. The Christian 27.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Brown's in Town delighted a large audience 18. Labadie's Faust 26. Wideman's co. April 2-7.—CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Theodore Thomas Orchestra to large business 20.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): T. A. Langston, hypnotist, 20; business and performance fair. Faust 24. Wideman's co. 26-31.

SOUTH DAKOTA.

LEAD CITY.—MINERS' UNION OPERA HOUSE (J. C. McLemore, manager): Columbia Stock co. (return) 12-16 in A Man of the People, Kathleen Mavourneen, Under the Red Cross, and Mixed Pickles; excellent co. good business. Sanford Dodge 20-24. Clara Hammer co. April 2-4.—ITEMS: Burt Johnson, Walter Armin, Durward Service, and Pearl Stanley have closed their engagement with the Columbia Stock co. and will remain in this city.—The Miners' Union Opera House, at Terry, S. D., has been remodeled and new scenery put in.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): Elsie de Tourney in Mary Stuart 15; fair house; performance good. Dr. A. A. Willets 16; crowded house; lecture appreciated. The Cuban Spy (local) 20. Young's U. T. C. 22.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Passion Play pictures 10; small house. Elsie De Tourney 19 in Mary Stuart to S. R. O.; fine attraction. Young Brothers' U. T. C. 21.

DEADWOOD.—OPERA HOUSE (H. V. Allen, manager): Sanford Dodge co. 15-17 in The Merchant of Venice, Richelieu, Othello, and Damon and Pythias; fine performances; good houses.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Elsie de Tourney 12 in Mary Stuart pleased fair business.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. in Fanchon 12-17 did the largest business of the season. As Fanchon Nellie Callahan was very clever. Others deserving mention are Emma Butler, Ina Brooks, W. G. Beckwith, and William Stuart. The vaudeville numbers were pleasing, especially Hamilton Hill. Pink Dominos 19-24; large and pleased audiences. Ina Brooks takes the leading part well. Nellie Callahan is a strong favorite with the audiences. Morris McHugh and William Stuart also score. Tom and Lily English and Mlle. Irene and Zaza furnish the specialties. The Golden Giant 26-31.—THE VENDOME (Staub and Sheetz, managers): Morrison's Faust 22. Children of the Ghetto 23, 24.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Leon Herrmann failed to please 20, 21. Morrison's Faust 24. Richard Mansfield 27.—GRAND OPERA HOUSE (Thomas Boyle, manager): Rosedale 19-24 was an immediate success. Fannie Stockbridge scored an immense hit. Hamilton Hill Gallando and Little Olivette comprised the vaudeville bill. My Friend from India 26.—AUDITORIUM (Benjamin M. Stainback, manager): Annie Eva Fay 20.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Spooner Dramatic co. 13-17; business fair. Repertoire: The King's Command, The Pearl of Savoy, The Egyptian Princess, The Gold King, and For Honor's Sake. Morrison's Faust, with Errall Dunbar and a good co. to excellent business 20. Brown's in Town 21. Children of the Ghetto 27.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Schubert Lady Quartette 15 pleased a fair house. Robert Downing 22. Brown's in Town 23. Quo Vadis April 9.

JACKSON.—PYTHIAN OPERA HOUSE (Collins, Parish and Co., managers): Leon Herrmann 22. Morrison's Faust 23.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Brim and Co., managers): Robert Downing in An Indiana Romance 21; large and appreciative audience.

TEXAS.

WACO.—NEW AUDITORIUM (Jake Schurtz, manager): Blatchford, Kavanagh and Roney's Boy's Concert co. 12; large audience; satisfactory entertainment. Murray and Mack in Finnigan's Ball 13; good business; audience pleased. The Adventure of Lady Ursula 15; small house; performance excellent. Metropolitan Stock co. 19-22. A Night in Chinatown 23. The Little Minister 24.—THE GRAND (Jake Schwarz, manager): Dark 12-17.—ITEM: Maude Grierson, of the Grierson Sisters, with Murray and Mack received news here of the serious illness of her mother in St. Louis and left immediately for that city. W. V. LYONS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Woodward-Warren co. 12-17; business fair; satisfaction given. The Bostonians presented The Smugglers of Bayadez 17. Ward and Vokes 19. Richard Mansfield 20. The Little Minister 21. Murray and Mack 22. The Girl from Chili 23. A Trip to Chinatown 24.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Murray and Mack to good house 9 in Finnigan's Ball. Ex-Governor Bob Taylor lectured to large house 14. The Girl from Chili 19; light house. A Night in Chinatown 22. His Better Half 26.—ITEM: De Witt Clinton, of The Girl from Chili, received word 18 of the death of his mother at San Francisco.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): The Girl from Chili 12; poor house and co. Ernest Gamble 13; small house; entertainment gave satisfaction. The Little Minister 15. The Real Widow Brown 16; fair audience; performance satisfactory. The Prodigal Father April 3. Nashville Students 4. His Better Half 5.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Leon Herrmann entertained a large audience 12. The Girl from Chili 13, 14; good houses; satisfactory performances. A Night in Chinatown 15; fair house. The Adventure of Lady Ursula 16; good houses; performance excellent. The Little Minister 17.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Leon Herrmann 13 pleased small audience. The Real Widow Brown 14 did likewise. A Night in Chinatown 17; poor business. His Better Half April 6.—ITEM: The Girl from Chili 15 dismissed audience at 8.30, account of illness among members.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Bevale, manager): Mabel Paige co. 12-17; large audiences. Repertoire: The Little Cadet, The Girl from Ireland, Little Egypt, The Quther Girl, Miss Juliet, and A Family Affair. Ewing-Taylor co. 19-24.

M'KINNEY.—HEARD'S OPERA HOUSE (Finberg and Dreben, managers): The Real Widow Brown 12; light business; audience pleased. The Girl from Chili 16; good business; satisfactory performance. A Wise Woman 26 canceled. The Prodigal Father 29. Alba Heywood April 12.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): A Wise Woman 8; good house; performance excellent. Murray and Mack in Finnigan's Ball 15; fair audience; performance excellent. The Girl from Chili 20; small attendance; performance poor. His Better Half 23.

PARIS.—PETERSON THEATRE (R. Peterson, manager): The Little Minister 14. Black Patti's Troubadours 22. A Wise Woman 24.—MAYER'S AUDITORIUM (H. P. Mayer, manager): Blatchford, Kavanaugh and Rony's Boys to a large and delighted audience.

AUSTIN.—HANCOCK OPERA HOUSE (George Walker, manager): A strong co. presented The Adventure of Lady Ursula to poor business 14; performance enjoyed. Murray and Mack presented Finnigan's Ball 17. The funny stars are an able co.

DENTON.—WRIGHT'S OPERA HOUSE (Wright Opera House Co., lessees; C. H. Donnhower, manager): A Night in Chinatown 16; good house; fair performance. Nashville Students 29. His Better Half April 3.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Nashville Students 13; good business; performance satisfactory. The Little Minister 23. A Texas Steer 28. Black Patti's Troubadours April 4.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): A small audience saw The Real Widow Brown 15. A Night in Chinatown 19. Black Patti's Troubadours 23.

DALLAS.—OPERA HOUSE (George Aury, manager): A Night in Chinatown 14; small house; co. poor. The Little Minister 16. The Adventure of Lady Ursula 17; fair houses.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): A Wise Woman 17; small house; performance good. Murray and Mack 20.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Murray and Mack in Finnigan's Ball 14; good business.

TYLER.—GRAND OPERA HOUSE (Hicks and Lindsay, managers): Leon Herrmann to good business 15. Black Patti's Troubadours 21.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): Murray and Mack 23.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager). Dark.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Dark.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): Dark.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Pudd'nhead Wilson 13, 14; fair business. The co. was billed for 13 only, but at Manager Pyper's request they put in the extra night. The co. is the same as when seen here last, except for the change in Roxy and Pudd'nhead. Miss Morris makes a very satisfactory Roxy, and Burr McIntosh a good Dan'l Wilson. His last act, the scene with the jury, is even better than either of the Mayos'. Mrs. Mayo as Rowey was charming and was more appreciated than when last seen here as Roxy.—NEW GRAND THEATRE (M. E. Mulvey, manager): Dark.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Clouds (local) 12 to fair house. The Nominee 21. Barlow Brothers' Minstrels 24. Devil's Auction April 3.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): The Nominee 20.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Diamond Brothers' Minstrels 17; S. R. O.; good performance. The Merchant of Venice 21. Mary Howe Lavin Concert co. April 6. A Milk White Flag 11.—HANLEY OPERA HOUSE (Charles A. Stanley, manager): Brown's in Town 16.—MUSIC HALL (Star Lecture Course): Russell H. Conwell April 12. Choral Union Musical Festival 25-27.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Lyceum co. in The Merchant of Venice 19; strong and balanced co. Worthy of special mention were Edward D'Oize as Shylock, and Effie Hext as Portia. Diamond Brothers' Minstrels 20 gave satisfaction to fair house. Chapman-Warren co. 22-24. A Guilty Mother 27. Daniel Sully 29. King of the Opium Ring 30. Anderson Theatre co. 9-14.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. R. Walker, manager): The Little Minister 10. Zaza 16. Lyceum co. in The Merchant of Venice 20; good audience. Diamond Brothers' Minstrels 22. A Colonial Girl 27. Jefferson De Angelis April 2. A Trip to Chinatown 10. Washburn's Minstrels 17.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, manager): Lyceum co. in The Merchant of Venice to capacity 12; audience pleased. A Bunch of Keys 19; large and pleased audience. The Heart of Maryland 27.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): The Merchant of Venice 17; fair co.; good attendance. The Little Minister 21. Adelaide Thurston as Lady Babbie was excellent. Diamond Brothers' Minstrels 23. King of the Opium Ring 25. Daniel Sully 30.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Zaza 17. Diamond Brothers' Minstrels 21; good performance; good house. A Trip to Chinatown April 11.

BELLOWS FALLS.—OPERA HOUSE: Dear Hearts of Ireland 17; S. R. O. The Little Minister 24.

BRATTLEBORO.—AUDITORIUM, (G. E. Fox, manager): A Colonial Girl 30.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): Dark.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (J. J. Ward, manager): James Young to fair business 17 in Lord Byron; excellent performance.—ITEM: The new Opera House is rapidly nearing completion.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Sousa's Band 22; S. R. O. Quo Vadis 22; large but disappointed audience.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Sousa's Band 22. The Christian April 2. Bert Coote 6.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Ada Rehan 20, 21 in The School for Scandal and As You Like It. Sousa's Band 24.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Joshua Simpkins 18; good house; performance good.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Ada Rehan in The School for Scandal 19. Sousa's Band 23.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Dark.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Frawley-Stockwell co. in In Paradise 11-13; excellent co., headed by L. R. Stockwell; good business. Scalchi Concert co. 14 proved one of the most artistic successes of the season. Toll Gate Inn 15-17; excellent business; unusually good co. Frawley co. 18-24.—THIRD AVENUE THEATRE (W. M. Russell, manager): McEwen, hypnotist, drew large house 11-17. Who Is Who to big business 18-24; amusing performance.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Walsh-MacDowell co. 12. Richards and Pringle's Minstrels 14; full house; performance fair. Scalchi Concert co. 16; light business; excellent entertainment.

TACOMA.—THEATRE (L. A. Wing, resident-manager): Scalchi Concert co. 13; fair house; audience delighted. A Contented Woman 15; capital co.; good attendance.

WALLA WALLA.—NEW THEATRE (Charles Van De Water, manager): The Nominee 12; good house; audience pleased. A Contented Woman 19. Who Is Who 27. What Happened to Jones April 2.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): A Contented Woman filled the house 13 and pleased.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): At the White Horse Tavern 14. Because She Loved Him So 16. A Black Sheep 17; good business. Howe's Moving Pictures 22-24. Jeffries-Sharkey pictures 26-28. The Dairy Farm 29. Lady Flora 31.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Cameron Clemens co. closed a good week 17, with Raglan's Way, Kathleen Mavourneen, and Our Irish-American Cousin. Peck's Bad Boy 19-21. Uncle Josh Spruceby 22-24.—Macauley-Patton co. 26-31. Huntley-Jackson co. April 2-7.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): A Black Sheep 14; large and appreciative audience. Sousa's Band 20 pleased a packed house. Uncle Josh Spruceby 21; performance good; business large. The City of New York April 2. Hogan's Alley 19. The Christian 17. Why Smith Left Home 19.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Jeffries-Sharkey pictures 14, 15; fair business. A Country Visitor 17; fair business. Sousa's Band 21. Joshua Simpkins 23. Quo Vadis 26. Lewis Morrison April 2.

MONONGAH.—COLISEUM BUILDING (T. M. Gathright, manager): The Hoosier Girl 19, 20; small houses; performances fair. Fields and Hansen's Minstrels 22.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Bethany Glee Club 22. Lillian Tucker co. 26-28.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Our German Friend 16, 17; good houses; fair performances.

WISCONSIN.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Jack's Jolly Jokers in In Old Virginia 14; small audience; poor performance. Bowers and Busby's Minstrels 17 gave satisfaction to small audience. The Highwayman 19; fair but appreciative audience. Philharmonic Concert 20. A Romance of Coon Hollow 22. The Telephone Girl 24. Morrison's Faust 28 (under local management of Manager Nevins, of the Turner).—TURNER OPERA HOUSE (J. H. Nevins, manager): Jeffries-Sharkey pictures to fair audience 13. What Happened to Jones delighted a small audience 17.—ITEM: Manager Nevins will close his season 28, with Morrison's Faust, at the new theatre through the courtesy of Johnson and Fisher.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Gaskell Stock co. closed a week's engagement 17, having presented A Jealous Wife, The Buckeye, Jack o' Diamonds, The World, A Dashing Widow, Dr. Jekyll and Mr. Hyde, and The Atlantic Express; large audiences; S. R. O.; co. good. A Romance of Coon Hollow drew S. R. O. audience 18; audience pleased. Don't Tell My Wife 25. The Telephone Girl 30. Fanny Rice April 1. William Owen 6.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): What Tappened to Jones 16; excellent performance; good house. The Kerry Gow 17; S. R. O. Rentz-Santley co. 19; fair co.; fair business. Bowers and Busby's Minstrels 21. A Romance of Coon Hollow 24. Morrison's Faust 27. Under the Dome 30. Leon Herrmann April 7.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): What Happened to Jones to good patronage 15; co. good. Bowers and Busby's Minstrels 16; poor business; co. poor. A Romance of Coon Hollow to fair business 20; audience pleased. Morrison's Faust 29. Next Door April 3. Frank E. Long co. 5. Beach and Bowers' Minstrels 10.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Hottest Coon in Dixie 14 and 15; fair business. Jeffries-Sharkey pictures 17; good business. Fannie Rice 20. What Happened to Jones 23. The Highwayman 24. A Yenuine Yentleman 27. Leon Herrmann 31.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Jeffries-Sharkey pictures 19; small business. Gaskell Stock co. opened for five nights 20 to big business. William Owen 27. Rusco and Holland's Minstrels 30.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Bowers and Busby's Minstrels to fair business 14. What Happened to Jones delighted a large audience 19. A Romance of Coon Hollow 29. Leon Herrmann April 5.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Bowers and Busby's Minstrels 19 pleased a big house. A Romance of Coon Hollow 23. Imperial Ladies' Quartette 22. Lawrence Mandolin Club April 5. Side Tracked 6.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Jeffries-Sharkey pictures drew a full house 15. The Hottest Coon in Dixie 16; good performance and house. Under the Dome 19. The Highwayman 22. Leon Herrmann April 3.

NEW LONDON.—GRAND OPERA HOUSE (G. R. Lutsey, manager): Jack's Jolly Jokers in In Old Virginia 16, and A Night Out With the Three Jays 17; good co. Jewell Stock co. 19-21. Morrison's Faust 30. Next Door April 2.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): The Evil Eye 16; house full; pleased audience. Jeffries-Sharkey pictures 23. Next Door 29.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussey Brothers, managers): Sporting Life packed the house 19; play enthusiastically received. What Happened to Jones 22.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Under the Dome 13; packed house; performance good. Morrison's Faust 19. A Romance of Coon Hollow 26.

WAUSAU.—THE GRAND (John B. Arthurs, manager): Morrison's Faust to large and pleased audience 16. Frank E. Long co. in A Woman in the Case 17; S. R. O.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Bowers and Busby's Minstrels (return) 18; crowded house. Sporting Life 20; house packed; fine performance. The Telephone Girl 23.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Rose Melville in Sis Hopkins 16; full house; performance good. A Temperance Town 23.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): The Telephone Girl 27. Morrison's Faust 31. Beach and Bowers' Minstrels April 3.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Evil Eye 17 pleased large audience. What Happened to Jones 20.

BARABOO.—THE GRANDE (F. E. Shults, manager): What Happened to Jones 21; fair audience; satisfactory performance.

LA CROSSE.—THEATRE (J. Straallpka, manager): Cleveland's Minstrels 16; fair business; co. poor.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Barlow Brothers' Minstrels 17; good co. and business.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Barlow Brothers' Minstrels 16; fair house; performance acceptable. The Nominee 24.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Barlow Brothers' Minstrels 19.

CANADA.

LONDON.—OPERA HOUSE (A. E. Boote, manager): Three Little Lambs 16; good performance; fair attendance. Raymond Hitchcock, Edmond Lawrence, Marie Cahill, and Nellie Braggins made hits. The Real Widow Brown 17; satisfactory performance and business. Through the Breakers 19; good performance; fair attendance. Antoinette Walker as Mabel Harwood was especially pleasing. Al. G. Field's Minstrels 20 pleased a good house. The Faust Family, Harry Shunk, and Welby, Pearl and Keys scored. Muldoon's Picnic 26, 27. The Belle of New York 29. Chattanooga 30. Zaza 31. De Wolf Hopper April 4. White's Faust 13. The Little Minister 16. The Telephone Girl 20.—ITEMS: Manager Boote has given the free use of the Opera House for a local entertainment 22. Frederick L. Evans, leader of the orchestra, is also giving the services of himself and his band.—Arthur L. Lawrason, a London boy, is with Three Little Lambs.

WINNIPEG.—THEATRE (C. P. Walker, manager): Max Bendix 14 delighted a large house. Carberry, tenor; Miss Parsons, pianist; Miss de Sellem, contralto, assisted. What Happened to Jones 16, 17 drew large houses and was the best comedy seen here this season, as interpreted by Harry Corson Clarke and his co. Marie Bishop, Ida Banning, Charles W. Terriss, Scott Seaton, and Willis Marks gave capital support. Walsh-MacDowell co. 26-28. Jeffries-Sharkey pictures April 5, 6. Who Is Who 10, 11. Richards and Pringle's Minstrels 13, 14.—GRAND (W. H. Seach, manager): Kinetograph 19-indef. opened to crowded house.—BROADWAY DRILL HALL: Gadski-Damrosch Concert co. 29. Biograph April 3-8.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Kelcey-Shannon co. in The Moth and the Flame 15-17; small business. The Sign of the Cross 19-24. De Wolf Hopper 29-31.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Over the Fence 19-24 proved a good farce. Rice and Cohen, the Bicknells, and Harry Le Clair do good work. Hanlon's Superba 26-31. A Guilty Mother April 2.—PRINCESS THEATRE (Robert Cummings, manager): The stock co. continued Quo Vadis 19-24 to big business. The performance showed much improvement over last week.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): Robert B. Mantell in The Dagger and the Cross 15; large and enthusiastic audience. The play is one of intense interest and Mr. Mantell as Roubillac was seen at his best. His support was excellent and the scenery good.—ITEMS: Mart W. Hanley, manager of the Mantell co., is as courteous as ever and has always good words for THE MIRROR.—Ernest A. Fuller, a young Woodstock actor of promise, is spending a short vacation in town. Mr. Fuller was formerly the treasurer of the Opera House here.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Belle Archer in A Contented Woman 10; good performance; S. R. O. Toll Gate Inn 14 pleased a small house. Who Is Who 16; fair performance; light business. Jeffries-Sharkey pictures 19, 20. Frawley co. 23, 29. The Three Musketeers April 4.—ALHAMBRA THEATRE: Gernot d'Albert's concert 19.—CITY HALL: Downie co. in The Prince and the Lady 15. My Uncle from Manila 16; good performances, big audiences.—SAVOY THEATRE: Vaudeville.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): The Sleeping City 12; small house; performance poor. Three Little Lambs 15; fair house; satisfactory performance. Marie Cahill, Clara Palmer, and Raymond Hitchcock made individual hits. Robert B. Mantell in The Dagger and the Cross 16; good business; fair performance.—NEW DUNCOMBE OPERA HOUSE (T. A. Duncombe, manager): Dark.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): The Little Minister 19, 20. Jefferson De Angelis 22. The Zaza 26, 27.—GRAND OPERA HOUSE (Edward Hoyle, manager): Anderson Theatre co. 19-24 in The World, The Little Detective, The Smugglers, Mystic Shamrock, Fast Lynne, and The Cannon Ball Express; good performances.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): The Sleeping City pleased a fair house 15. Tom Flynn, John Arnott, Fred and Nelly Daly gave good specialties. Indoor Baseball 17 pleased a crowded house in The Heart and the Cross. Trebelli Concert co. 21. Scott's Minstrels April 14. The Little Minister 17. The Telephone Girl 18.

VICTORIA.—THEATRE (Robert Jamieson, manager): Richards and Pringle's Minstrels (return) 27; crowded house; satisfactory performance. Walsh and MacDowell co. 2, 3. Belle Archer in A Contented Woman 5; packed house. Toll Gate Inn 13; medium business. Who Is Who 14; small house.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Willson, manager): Muldoon's Picnic 17; fair performance; good business. Field's Minstrels delighted a large house 19. Through the Breakers gave satisfaction to fair business 20. U. T. C. 23. Chattanooga 26.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Anderson Theatre co. in The World 12, The Little Detective 13, The Mystic Mountain 14, The Smugglers 15, The Cannon Ball Express 16, and East Lynne and Chain Lightning 17; attendance fair. The Real Widow Brown 26. Zaza 27.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in Niobe and Monte Cristo 13-17, business and performances good. A good performance was given by local talent 19 in aid of the R. C. Orphans to S. R. O. Iolanthe (local) 21, 22.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Natalie Oronyateka Concert co. 12; fair house and performance. The Real Widow Brown 24. Stetson's U. T. C. April 3.

ROSSLAND.—OPERA HOUSE (W. H. Falding, manager): Dark.—INTERNATIONAL MUSIC HALL (A. Kleckmann, manager): Good vaudeville; S. R. O. nightly.

BROCKVILLE.—OPERA HOUSE (J. L. Upham, manager): A Battle-Scarred Hero 12; fair house. Chattanooga 20; a small but pleased audience. Anderson Theatre co. 26-31.

KINGSTON.—CITY HALL (W. M. Drennan, manager): Leo, the Royal Cadet, 27, 28.—VICTORIA THEATRE (J. W. Fralick, manager): Dark.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): The Real Widow Brown 8; good performances. Stetson's U. T. C. 13; poor performance; house packed.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Stetson's U. T. C. 15; S. R. O.; fair performance. Chattanooga 24.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): Biograph 16, 17; crowded houses. The Real Widow Brown 22.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Patriotic concert (local) 16; receipts $200.

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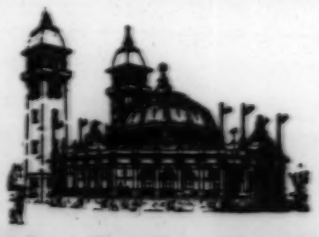

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